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Cinematic Writing
Thinking Between The Viewer And The Screen

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Abstract

This practice-based research project explores modes of thinking and writing that are generated during and after my encounter with one film, Christopher Petit's *Unrequited Love: On Stalking And Being Stalked* (2006). As opposed to a frame by frame analysis of film, this project explores how the anomalous affects and after-effects engendered by film, for example, the disorientations in time and memory produced by camera movement, might generate forms of 'cinematic writing'. This project approaches these affects as an integral part of the film viewing experience, and asks how they alter the way we think, feel, see, remember, and write. What connections in thought and memory can be provoked and engendered by them? How can our experience of being captivated, disoriented, and absorbed by these filmic affects be enveloped by, rather than represented in, writing? With the aim of developing a practice-based written response to these questions, this project investigates the visual and text-based cinematic techniques used by three writers: William S. Burroughs, Don DeLillo, and Alain Robbe-Grillet. It establishes how cinema has impacted on and been used as a resource to alter and transform their writing practice. The central claim of my project is that the visual and text-based cinematic techniques used by these writers make a valuable contribution to the development of a practice-based mode of writing that is engaged with, but that is not representative of film. I call this mode of writing cinematic writing. This research project claims that a theoretical and practice-based investigation into the anomalous affects and after-effects generated by film could contribute to our knowledge of how film can alter and transform the way we think, see, feel, and write. It explores what cinematic

writing does in being read/seen by a reader, and asks how cinematic techniques in writing could impact on and alter our conventional literary reading habits.

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Introduction

To describe the film shot by shot, as it is found in its final form, is neither exciting for the author nor in harmony with the spirit of its creation. I would rather be tempted to write something else entirely (Alain Robbe-Grillet cited in Morrisette, 1975, p.289)

This project initially developed in, around, and to the side of questions concerning how to write about film, although, as I will go on to explain, the role played by film and writing in it swiftly changed. It grew out of an interest in how certain kinds of film disrupt and interrupt, rather than regulate and control, our conventional viewing habits. It evolved in response to how these films potentially affect and invoke new and alternative ways of thinking, feeling, seeing, hearing, and writing, at the same time as they challenge our abilities to formulate a conventional reaction to them.¹ During the course of addressing these concerns, however, I became increasingly interested in one film, Christopher Petit's cinematic essay *Unrequited Love: On Stalking And Being Stalked* (2006), or to be more precise, I became infatuated by the series of conflicting film recollections provoked for me both during and after my encounter with it. I was gripped by the inconsistent details that returned again and again, with variation and difference, in my mis-recollection of the film, and compelled by the captivations and agitations engendered by it. In other words, I found myself infatuated by a series of film recollections, thoughts, and sensations that were generated by Petit's film, but which were no longer indexed to it. After watching *Unrequited Love* the impetus behind my project began to change. No longer propelled by a desire to write about film, this project is driven by a desire to find a way to write my conflicting recollections of *Unrequited Love* into existence for the reader; to find a way to incorporate the effects, affects and after-effects that have persisted and insisted in

¹ The kinds of film I am referring to here are, more often than not, categorized under the broad umbrella of 'art house cinema'.

my inaccurate recollection of the film into my writing practice. Within the context of this project, therefore, writing will not be employed as a tool to describe or represent an existing film, on the contrary, this project strives to find a way to use film as a resource to alter and transform writing. The spirit in which this project is undertaken is exploratory and experimental, it is epitomized by what the artist and writer Yve Lomax has called:

an adventure with both writing and theory [...] [an adventure, which she says, begins with] a love of writing and the desire [...] to find out what writing can do, what it can develop and envelop (Lomax, 2000, pp.xi-xii).

Project aims: during the course of writing this project I will explore the connections in thought and memory generated for me during and after watching *Unrequited Love*. I will investigate the visual and text-based cinematic techniques used by non-academic writers such as novelists and poets, with the aim of developing a mode of cinematic writing that incorporates, and works with, cinematic effects such as the cut and the dissolve, as well as the affects and after-effects generated by them. I will reflect on how this mode of writing could impact on and alter our conventional reading habits. Despite the fact that I have chosen to work with one film, I believe that the writing strategies and techniques explored within this thesis could be used by any writer who wants to develop a non-representational mode of writing that explores and evokes the altered ways of seeing, thinking, and feeling provoked by certain kinds of film for the viewer/reader. As a point of clarification I should add that, within the context of this thesis, the term affect will be used to indicate the receptivity of both mind and body to external forces, i.e., the capacity of seeing, hearing, feeling, and thinking to be altered and transformed as they involuntarily interact with their environment,

for example, the onrush of embodied sensations, thoughts, memories, palpitations, agitations, and disorientations that may be provoked for the viewer/writer during, and as I will go on to argue, after watching a film.

I should make it clear from the outset that, although this project will not engage with debates raised within the fields of film theory and film criticism, it is not my intention to dismiss or replace these disciplines. Instead, this project endeavors to offer the reader an alternative way to engage with film in writing; it strives to develop ways of writing with film rather than about it. To put it concisely, this project aims to calibrate film, and the captivations and agitations provoked and engendered by it, within the context of writing. This thesis intends to contribute to our knowledge of how film can generate non-representational modes of writing, and to how those modes of writing could, in turn, impact on and alter our conventional reading habits.

The Transition From Writing About Film Toward A Mode Of Cinematic Writing

I want to begin by plotting a transition that took place during the initial stages of this project, away from an interest in writing about film, toward an interest in developing a mode of theoretical and practice-based writing that is engaged with and informed by cinema, but that is not representative of it. The purpose of this being, to establish the difference between the kind of writing I was doing at the beginning of this project, which was essentially referential and representational, and the alternative kind of writing I aim to develop during the course of it, which I will call cinematic writing. This alternative kind of writing, I will go on to argue, seeks to liberate language from the limits imposed on it by its conventional communicative function. I have chosen to work with one film, Christopher Petit's *Unrequited Love*. I will introduce the film, its director, and my reasons for choosing to work with it, at the end of this introduction, after I have established my methodological approach to film and to writing. I will indicate the theoretical and practical concerns that will be covered in each section of this thesis at relevant points throughout the following text.

I began by looking at a wide range of films, the majority of which came to my attention via my engagement with Gilles Deleuze's two cinema books: *Cinema 1: The Movement-Image* (1992), and *Cinema 2: The Time-Image* (1989), films by directors such as Andrei Tarkovsky, Alexander Sokurov, Michelangelo Antonioni, Robert Bresson, and John Cassavetes. These films are neither mainstream nor commercial. They have a tendency to disrupt and trouble narrative continuity and to undermine the classical conventions of filmmaking, for example, seamless editing, and flashbacks that explain a protagonist's present

predicament. To approach these films as you would approach conventional narrative cinema is often a fruitless and frustrating experience, and many a viewer has left the movie theatre with an exasperated, disappointed, or even angry face. Why? Perhaps because these films stubbornly refuse to make straightforward sense. If these films do not aim to engage the viewer through narrative action, or via the twists and turns usually associated with complex plot development, then one would assume that, if they engage the viewer/writer at all, they do so in an alternative way to their Hollywood counterpart.

Spurred on by this supposition, my writing practice was initially employed as a means by which to explore and describe a film's formal attributes, for example, colour, lighting and camera angle, as opposed to character, narrative, or plot development, it was motivated by a desire to find out how the use of non-chronological editing techniques, or the desynchronized sound, might challenge our conventional viewing habits at the same time as they potentially generate alternative modes of viewer/writer engagement with film. The key point being that, in the early stages of this project, my writing was bound by its conventional referential, informative function, it was deployed as a means by which to describe and articulate some of the destabilizing affects generated by the cinematic effects at work within a particular film. In order to demonstrate this point I refer the reader to the two examples below, both of which were written during the initial stages of this project, the purpose of this being to begin to clarify the difference between the kind of writing I was doing then, which was essentially representational and referential, and the non-representational mode of cinematic writing I aim to develop during the course of this project. I will go on to explain why the writing deployed within these two examples fails to realize the aims of

this project, and how that failure became a catalyst in the development of an alternative mode of cinematic writing. The two short texts below were written with the intention of locating the different film styles used and developed by the film directors Robert Bresson and John Cassavetes, and the ways in which those styles disrupt our conventional viewing habits:

In the French director Robert Bresson's cinema the viewer is often deprived of direct or unobstructed access to visual and aural information. The camera's visual range may be partially or entirely restricted, obscured by fragments of unidentified bodies, objects, or things, the identity of which may, or may not be revealed as the camera swings back and away from its object. Acting styles are often opaque or difficult to read, faces are smooth and without expression; voices are flat, monotone, impersonal and delivered without inflection. Bresson's viewer is given little or no biographical information about his characters. They often appear then disappear without any formal introduction, or background history. So, in some fairly obvious ways, Bresson's films resist the conventions of classical communication, thwarting any attempts at: 'psychological involvement and identification' (Shaviro, 1993, p.252). The viewer is not situated, or placed, in a knowing position. But Bresson's films also complicate the viewer's experience of watching, listening and thinking in other ways, for example, his characters as well as his narratives tend to move through circuits of repetition, actors often perform a selection of everyday gestures, postures, and movements which are then, in turn, replayed at a later point in the film so that the same sequence of events is caught up in a new context and played out with minor differences. Repetition is used as a means by which to disrupt a straightforward sense of chronological narrative development, i.e., rather than

solidifying a sense of time and space, repetition is used to generate a sense of spatial and temporal disorientation. His films compress time, recalling moments from previous points in the narrative, folding past instants into present moments, so that the viewer's memory is almost compelled to occupy two times at once. Bresson also manifests this sense temporal overlay through his use of sound, which he first recorded, filtered, and then rearranged, a process within which background noise was eliminated before a selection of particular sounds were clarified and accentuated, for example, the regular sound of footsteps as they pace a well polished floor, or that of a crisp new bank note in its tactile passage from hand to hand. His films often register sound as if it is consistently close even when it is synchronized with an image that is visually distant. In effect, sound seems sometimes to be in the image while at other times it departs from it. In other words, an image that seems to take place in the present of screen time, is layered with sound that appears to be already in the past. Time seems out of synchronization. In Bresson's cinema, therefore, heterogeneous moments in time coexist, a visual and aural effect that pulls the viewer/listener/writer in several directions at once as seeing and hearing fail to cohere.

In contrast to Bresson's pared down minimalist style, in the American director John Cassavetes' 1968 film, *Faces*, bodies, voices, and gestures move at an accelerated pace. The viewer is often plunged without warning into the midst of action; mid-gesture, mid-sentence, mid-breath. Dialogue, gesture, and movement are frenetic, intoxicated and exaggerated, consistently shifting position and changing direction. What emerges is a kind of rough-cut montage of words, phrases and movements, punctuated by inarticulate sounds, mumbles, and gasps; a discontinuous series of movements and sounds spliced together without any

rational connection, which operate in excess of any narrative logic. Cassavetes' characters are verbose. They barely stop talking, scarcely draw a breath, but in his film dialogue loses its conventional informative function. Splicing and dicing, he loosens a grip on syntax. Punctuation gives way; words, or parts of words form an auditory hubbub, which is both incoherent and detached from any finite meaning. Unlike Bresson's clarified use of sound, which according to Rene Prédal: 'focuses the ear selectively' (Prédal, 1998, p.103), in Cassavetes' film sounds and/or voices often remain unfocused and diffuse. In his film noise is pushed to the foreground as the angle of hearing keeps changing, the viewer/listener is actively encouraged to lose track of the dialogue. The effect on the viewer, I would suggest, is both visceral and affective, provoking the kind of embodied response that the Deleuzian film theoreticians Laura U. Marks and Melissa McMahon would say occurs before any critical or intellectual recognition has had time to take place, (see Marks, 2000, and McMahon 1995).

As the reader may note, in the two examples of my writing raised above description has been used as a means by which to establish, articulate and inform the reader of the ways that the cinematic techniques deployed by Bresson and Cassavetes effectively stop the viewer from seeing, hearing, and thinking through their films in a linear or conventional way. However, while the films themselves are unsettled and provocative, my writing of them isn't. In these two examples I return a generalized description of the director's style to the reader with little evidence of the viewer/writer's embodied interaction with the films, or of the difficulties posed to him or her while watching and thinking through them. Far from being altered and transformed in its encounter with film, this kind of writing imposes preformed literary conventions on it, it writes about film from a distance

and consequently remains unaffected by it. For me, this kind of writing falls short of realizing the aims of this project precisely because it excludes, limits, and subdues the somewhat disarming affects generated by film and, in so doing, I suggest, it fails to deliver the disorienting punch that I first felt while watching these films to the reader. Unlike the films themselves, these texts pose no obstacle to conventional thought, in fact the reader's passage through them remains relatively unperturbed, in effect the reader is forced to assume a passive role as he or she assimilates the information 'contained' within them. The crucial point being that, in tying writing to its conventional referential, communicative function, these texts limit what writing is capable of doing. In other words, in these two early examples of my writing practice, film, writing, and reader are left untouched and unaltered in their encounter with one another. As we shall see, I will argue that this kind of writing is not cinematic.

What reflecting on the kind of writing deployed in these two examples demonstrated to me was the need to find a way to absorb, explore and evoke the ways in which certain kinds of film can impact on, and alter the way we think, feel, and see within my writing practice. The questions that, therefore, presented themselves to me were: how can the disruptions, interruptions, and disorientations posed to our conventional viewing habits by films such as those made by Bresson and Cassavetes, be seen as positive and productive, rather than negative and limiting, within the context of this project? Is it possible to forge a connection between the obstructions posed to our conventional habits of thought as we watch these films, and the need to develop an alternative mode of writing that reflects and absorbs that disruption? Can the destabilizing affects generated by these films be utilized in the development non-representational mode of cinematic writing?

With the aim of exploring these questions I turned to Gilles Deleuze's two cinema books, *Cinema 1: The Movement-Image* (1992), and *Cinema 2: The Time-Image* (1989).

In his two cinema books Gilles Deleuze outlines a mode of thinking that is generated in the viewer's encounter with film, a mode of thinking that does not conform to a preconceived, or conventional image of what thought is or could be. For Deleuze thinking has little to do with what we already know; it is not something we simply do; it does not belong to us, it happens to us when we encounter something we cannot recognize (Deleuze, 1968, p.139). In contrast to the frustrated viewer described at the beginning of this introduction, therefore, for Deleuze, the interruptions and disruptions posed to our conventional viewing habits by films such as those made by Bresson and Cassavetes, are seen as positive, desirable and liberating, because it is in conventional thoughts disruption that he locates our involuntary capacity to escape the limitations imposed on us by habit. For Deleuze certain kinds of film are not only capable of obstructing and interrupting our conventional patterns of thought, they are also capable of forcing us to think, see, and feel differently. Seen from this perspective, what is important with regard to our encounter with films such as those made by Bresson and Cassavetes, is not the viewer/writer's ability to master or represent what is seen, heard, or felt, but the emergence of new ways of thinking, seeing, hearing, and feeling generated by them. Deleuze's cinema books provide the theoretical underpinnings for the first part of this project, and a means by which to begin to articulate the way that cinema can impact on, and alter the way we think, feel, and see. In Part One of Section One of this research project, *Camera Movement: Thinking, Feeling, And Writing*, I will explore the impact of the involuntary

forced mode of thinking outlined in Deleuze's cinema books, in relation to my encounter with one film, Christopher Petit's *Unrequited Love*, and the disruptive, interruptive rhythms of the footage shot by the surveillance camera in it.

However, despite Deleuze's acknowledged interest in experimental literature, see for example *Essays Critical And Clinical* (1998), within which, amongst other writers, he explores texts by Samuel Beckett, Antonin Artaud, and Herman Melville, he does not make an explicit connection between the notion of a fluid and processual mode of thinking generated in our encounter with cinema, and the possibility of finding, or developing an alternative, non-referential means by which to write through that encounter.² For example, how can we evoke the shift in thought provoked by certain kind of cinema in writing? Can writing convey something of that challenging experience to the reader? Could writing itself be forced to take on cinematic qualities, and if so what would those cinematic qualities be? In Part One of Section One of this research project I will explore Daniel Frampton's notion of film thinking, as outlined in his book *Filmosophy* (2006), with the aim of establishing a connection between the emergence of a kind of cinematic thinking and the development of a possible cinematic writing.

One of the most persistent questions that people have asked me during the course of this research project has been: 'why try and write cinematically when you could make a film?', the implication seemed to be that to make a film would be a significant achievement whereas to write, cinematically or otherwise, would not. It was almost as if writing was considered inferior to filmmaking, that to

² I am not suggesting that Deleuze does not experiment with writing, he does, see for example the structure and format of *A Thousand Plateaus* (1988), simply that the kind of writing deployed within the cinema books is less overtly experimental.

make a film would mean that I had something significant to show for my endeavors, an art object, a product, the spurious ramifications of which seemed to be that writing could never be anything more than a record of my experience of watching a film, an eyewitness report, ‘factual’, ‘accurate’, and ‘reliable’. My initial response was one of confusion, ‘but I am not a filmmaker, I prefer to work with words, I like writing’. For me writing offers a kind of freedom that filmmaking does not seem to offer, not least because you do not need money to do it, or rather, the money you do need is negligible in comparison to that required to make a film.

But there was much more to it than that. To tie writing to a referent in this way simply upholds the illusion that it is nothing more than a ‘transparent’ means of communication, that it can do nothing more than report on what is already known. For me writing is capable of doing so much more than that. Not unlike the difficulties posed to the viewer by the films discussed earlier, language has the capacity to exceed its communicative function, it has the capacity to challenge and disrupt the familiar circuits of recognition and communication that keep it tied to its conventional informative role. For me, therefore, far from being a referential tool, writing is productive material practice that has the capacity to act on, and alter, the way we think and feel. It is capable of resisting passive assimilation by the reader at the same time as it makes its material presence felt. In other words, rather than simply reflecting on and confirming what we already know, writing has the capacity to bring something new into existence, for the purposes of this project that would be, the conflicting parts of my mis-recollected film, and the alternative forms of readability that, I will go on to suggest, are potentially generated by it. The questions that, therefore, emerge are: Can a mode

of writing that aims to undo the objectives of representation ever be considered a valid research tool? Can an experimental approach to writing be described as critically engaged, and if so how?

In her essay *Performing Writing* (1996), Della Pollock outlines the attributes of a material practice that she calls performative writing. According to her, performative writing is a mode of writing that actually: ‘collapses the distinctions by which creative and critical writing are typically isolated’ (Pollock, 1996, p.80). Having said this she goes on to make it clear that the performative writer does not simply deploy the resources used by the creative writer for critical purposes, instead, she says, performative writing actually resists subordination to either category. It is a cross disciplinary hybrid that is constantly changing and has no fixed form. Because performative writing tends to dispense with, subvert, or undermine accepted scholarly conventions such as, for example, referentiality, representation, quotation, and citation, it does not always fit comfortably within established academic circles. Consequently it is often dismissed as trendy, clever, or avant-garde, a mode of writing that is deemed ‘difficult to understand’ and which is, therefore, by definition esoteric and undemocratic. However, according to Pollock, implicit within these pejorative criticisms is the mistaken assumption that accepted forms of academic writing somehow hold the key to transparency, clarity, and universality; that once standardized and homogenized academic language can be taught, and the knowledge ‘contained’ within it can be exchanged and understood by everyone. As she points out, this argument proceeds from a Eurocentric perspective the inadvertent ramifications of which actually act to level difference, thereby excluding a diverse array of human agents that speak: ‘read, and write the world differently’ (Giroux, 1990, cited in Pollock, 1996, p.77). In

this way she says the conventional academic plea for the homogenization of language in the name of clarity and democracy actually acts to silence alternative ways of thinking and writing. Far from democratizing language and knowledge, academic convention acts to colonize its users, forcing them to think, speak, read, and write with a standardized voice that excludes difference.

Although Pollock does not argue for the complete demolition of academic writing she sees the need for a truculent alternative i.e., a mode of writing that is liberated from any fixed form; that revels in the vitality of difference; that is capable of infiltrating, undermining and thereby critically engaging with academic convention. For her, therefore, performative writing is generated amidst a kind of conflict, i.e., a desire to agitate and unsettle notions of knowledge, thinking, and writing that are equated with equilibrium, homogenization, and stasis; the return of the same without difference. Unlike conventional forms of academic criticism, she argues that performative writing does not repeat or reconstitute meaning, it does not aim to recover or confirm knowledge of an object or performance that is already known, instead performative writing moves sensuously alongside, through, and with the object/performance it is writing about. In contrast to accepted models of academic writing, performative writing seems nervous and agitated, vital and excessive, precisely because it is drawn through the viewer/writer's embodied experience of watching, listening, feeling, imagining, and remembering performance. Performative writing engages with time, rhythm, and movement in a way that, for example, conventional forms of academic writing do not. Performative writing does not impose itself on performance, it is affected and altered by it. It is Pollock's notion of critical engagement that I aim to put into practice within the context of this research project. What are the consequences of

this unconventional mode of critical/creative writing practice for the reader? How can the reader be expected to engage with it?

For Pollock performative writing is essentially evocative:

it operates metaphorically to render absence present [it] evokes worlds that are otherwise intangible: Worlds of memory, pleasure, sensation, imagination, affect, and insight (Pollock, 1996, p.80).

If successful she implies, the reader should feel and see the performance being written about imaginatively during the course of analysis. However, performative writing does not aim to provide the reader/viewer with a precise diagram from which he or she could then proceed to reconstitute the performance, (or in my case film), in its entirety; on the contrary the image evoked by the performative writer is necessarily partial and incomplete, it aims to stimulate each reader to draw on his or her own memories and experiences to complete the image; to remake it again and again differently. Performative writing does not tell the reader how or what to think, instead it encourages the reader to actively participate in the construction of new meaning; it constitutes reading, writing, and knowledge formation as an active, interactive, embodied, ongoing process that emerges in the writer's encounter with the performance being written about, and in the reader's encounter with performative writing.

For the purposes of this project a performative approach to writing is potentially liberating, it liberates writing from its association with representation, and thinking from its association with the retrieval of knowledge that is already known. Performative writing does not approach performance, or in my case film, from a distance, it does not treat it as a stable object of scientific investigation, instead as the writer writes through, with, and alongside the rhythms, sounds, and movements encountered during a performance/film, the distinction between

subject and object effectively begins to collapse. To take a performative approach to research would therefore suggest that writing could not only envelop and explore the affects generated by performance, or in my case film, i.e., the intangible worlds of memory and sensation, but that it could also leave space for the reader to participate in the construction of new knowledge and meaning.

However, according to Pollock, despite, or perhaps because it aims to evoke a partial or incomplete image of a performance for the reader, performative writing is often tinged with a sense of grief or regret, with a desire, yearning, or mourning for something or someone that is no longer present, an object lost to history or time. Performative writing aims to evoke an image of a film, performance, person, or object that exists, or has at some time existed. As a result the memory image evoked by it remains indexed to the past. For Pollock, therefore, performative writing is at least partially motivated by a negative passion, by a desire to write something absent into presence. The question raised for me by Pollock's essay was, is the partial image conjured for the reader by evocative writing inevitably bound up with notions of absence and loss, or can it be used in a more positive way?

What I want to keep from Pollock for the purposes of this project is less her focus on absence, i.e., the use of evocative description as a means by which to recall an image of a film that already exists, and more her notion of viewer/writer/reader participation in the construction of meaning and knowledge, i.e., a mode of research that brings something new into existence through the act of writing/reading itself. In Part Two of Section Two, *The Viewer/Writer As The Unreliable Witness Of Hypnosis*, I will explore and review the notion of processual knowledge formation as it is used within the context of this project.

Like Pollock I want to claim writing as a interactive material practice rather than as a tool for ‘transparent’ communication; unlike her, however, I want to explore some of the ways in which cinema has been used as a resource by novelists and poets, (what she calls creative writing). How have these writers evoked the presence of film, and/or the affects generated by it, within their writing practice? Can the techniques deployed by these writer’s be used to develop a more positive mode of evocative writing then the one outlined by Pollock above?

In his epic novel *House of Leaves* (2000) the American novelist Mark Z. Danielewski utilizes a series of visual techniques that force the reader to negotiate his book as a physical object. Like Pollock he asks the reader to participate in the construction of meaning. Unlike her, however, he does so by incorporating a series of visual interruptions and disruptions into the framework of his text, for example, at various points the reader is obliged to turn the book upside down in order to read the inverted text; certain passages are crossed out, corrected, or amended so that the reader is compelled to strain his or her eyes in order to make out the virtually illegible writing. In contrast to Pollock’s use of evocative writing wherein the text itself almost dissolves as it stimulates the reader to imagine the images described within it, Danielewski exaggerates the tactile, physical qualities of his book as object, he draws the reader’s attention to it. But what compounds my interest in Danielewski’s book for the purposes of this project is that it has a cinematic theme at its core. The reputed subject of *House of Leaves* is a film called *The Navidson Record*, and although the reader is presented with reams of documentary style evidence to suggest otherwise, it eventually becomes apparent that *The Navidson Record* does not exist, that it is a fiction.

However, in her book *Writing Machines* (2002), the literary critic N.

Katherine Hayles points out that things are not as straightforward as they first seem. Hayles argues that through his continual commentary on, and description of *The Navidson Record*, Danielewski actually manages to create: ‘the film as an object within the text and also as a putative object in the represented world’ (Hayles, 2002, p.113). For example, although *The Navidson Record* is never presented to the reader in its entirety, the book contains hundreds of competing critical interpretations of it, along with ancillary texts, and a stream of endlessly bifurcating footnotes that parasitically attach themselves to the host narrative. According to Hayles, therefore: ‘the lack of real world referent does not result in mere absence’ (Hayles, 2002, p.111). Instead, she implies, Danielewski actually weaves *The Navidson Record* into existence through his exhaustive commentary on, citation, interpretation, and criticism of it. In other words, the book itself acts as both critique and referent, and the film evoked both visually and textually within it has an actual felt presence within the reader’s world.

Danielewski does not simply refer to cinema, instead he uses film as a resource to alter and transform his writing practice. For example, he develops a series of written techniques that operate within his book as visual equivalents for cinematic effects such as the cut; he incorporates a series gaps and spaces into the narrative framework of his novel so that the text itself appears to be spliced together in the way an editor might assemble a movie. These techniques, in turn, have a physical impact on the reader as he or she is compelled to negotiate them during the course of reading this labyrinthine book. The key point here with regard to the development of my project is that Danielewski does not use writing as a referential tool, he does not represent an existing film in writing, he uses visual and text-based techniques that are derived from the cinema to evoke the felt

presence of an otherwise non-existent film in writing for the viewer/reader, in so doing, I suggest, his text starts to look as well as feel cinematic. It becomes a kind of cinematic writing. For the purposes of this project Danielewski's inventive approach to evocative writing offers a positive alternative to Pollock's mournful reference to loss and absence. It is Danielewski's positive use of evocative writing, as opposed to Pollock's, that I aim to put to work, both practically and theoretically, within this thesis.

Like Danielewski's book, the series of practice-based texts I aim to develop during the course of this project will explore the ways in which visual and text-based cinematic techniques in writing could be used to disrupt and interrupt our conventional habits of thinking, reading, and writing. Like him, I will experiment with the ways in which writing can resist passive assimilation by the reader, at the same time as it draws his or her attention to the material properties of the printed page itself. In these texts, cinematic technique will be used to cut across, alter and reconfigure the spatial logic of the conventional printed page, and as a visual prompt to redirect the viewer/reader's automatic, or habitual route through it. For example, the reader may encounter unconventional gaps and spaces that interrupt the linear, repetitive movements of the eye as it automatically scans a standard page of writing, from left to right and back again. The key point being that, in inhibiting the reader's ability to draw on his or her conventional habits of reading as a means by which to comprehend the text, the forms of cinematic writing produced within this thesis aim to incite alternative, interactive, embodied forms of reading.³ Within the context of this thesis,

³ In his book, *Reading The Illegible* (2003) the literary critic, Craig Dworkin, discusses forms of visual writing in their extreme drive toward illegibility. In drawing the reader's attention to the how these texts reconfigure the standard printed page, Dworkin demonstrates their ability to

therefore, writing will not be used as a tool in the service of reproduction; it will not be used to represent a film that already exists, i.e., Christopher Petit's *Unrequited Love*. Instead, the visual and text-based techniques generated by my encounter with Petit's film, will be used as a resource to alter and transform my writing practice, and as a means by which to write my conflicting recollections of *Unrequited Love* into existence. The reader should be aware, therefore, that the film that plays out within the pages of this thesis exists nowhere other than in the writing of it. In other words, I aim to use the theoretical and practice-based accounts that constitute the body of this thesis as a means by which to make the conflicting parts of my mis-recollected film tangible and palpable for the viewer/reader in writing.

As a point of clarification, by cinematic I mean the effects that most often belong to film as a medium, e.g., editing techniques such as: the black screen/white screen used to separate scenes in the movies; the use of dramatic or subdued lighting; heightened sound, or the absence of it; the cut; the dissolve, etc., in contrast to those attributes that literature and cinema often share, for example, plot and character development. By cinematic writing I mean, a writing that is engaged with, responds to, explores and incorporates not only these cinematic effects, but also the affects generated by them, for example, the disoriented, or captivated mode of viewer/writer engagement elicited by a film, and/or the involuntary memories provoked for the viewer/writer during and after watching a film. What I want to call cinematic writing, therefore, does not aim to represent a

implement, what he calls, a 'radical formalism' (Dworkin, 2003, p.xx). According to him, in rearranging the formal attributes of the page, these texts are capable of undermining modes of writing and knowledge production associated with stasis, transparency, and homogenization. I believe that his term could be a useful way to articulate how the, somewhat less extreme, visual techniques that I aim to develop during the course of this project, could nevertheless infiltrate and sabotage the orthodox systems of writing and reading that have come to regulate, direct, and place limitations on, our conventional habits of thought.

film, it makes use of cinema, and the affects generated by it, as a resource to alter and transform writing. The question that, therefore, presents itself for this research project is: Can the visual and text-based techniques used by non-academic writers, such as novelists and poets, contribute to the development of a practice-based cinematic writing?

In Parts Two and Three of Section One of this thesis, *William S. Burroughs' Writing Machine*, and *Don DeLillo's Affective Writing Technique*, and Part One of Section Two, *Alain Robbe-Grillet: Delirium, Desire And The Captivated Gaze*, I will explore the visual and text-based techniques used by three writers: William S. Burroughs, Don DeLillo, and Alain Robbe-Grillet, with the aim of investigating how the techniques developed by them are informed by, or engaged with cinema. I will consider how these techniques could contribute to the development of a practice-based cinematic writing within the context of this research project. I will demonstrate how visual and text-based cinematic techniques could be used to interrupt, disrupt and redirect the viewer/reader's habitual passage through a text, and how the obstacles posed to conventional thought by them, could act as a catalyst in the production of alternative forms of readability. I will discuss the development of my own practice-based texts in relation to the cinematic techniques used by these three writers.

Whether one is writing with, through, or alongside cinema, it seems to me that at least part of that writing process is undertaken after watching a film, while the writer is still in the throes of post-cinematic affect; that it is impossible to write with, much less remember a film in its entirety, frame, after frame, after frame. More to the point, why would you want to? Watching a film makes you think, feel, and remember, thoughts, feelings and memories that may have little or

nothing to do with the film itself, and yet those thoughts, feelings, and memories are part-and parcel of the film viewing experience, so why ignore them?⁴ Although undoubtedly riddled with inaccuracies, I argue that the memories you have on leaving the movie theatre could be joyfully embraced and used as a productive writing tool in the development of forms of cinematic writing that seek to liberate language from its conventional referential function. I want to briefly survey two examples with the aim of establishing how the notion of writing from memory will be used and explored, both practically and theoretically, within the context of this research project. The first example is taken from philosophy, the second from literature.

In her book *Transpositions* (2006) the Deleuzian scholar Rosi Braidotti discusses what she calls the dominant method of teaching philosophy via the academic practice of textual commentary. In that same book she goes on to establish that, in academic circles, the notion of ‘accuracy’ or ‘faithfulness,’ regarding the theoretical referencing of a text is generally equated with the flat repetition of it, or as she puts it, with the verbatim citation of: ‘his masters voice’ (Braidotti, 2006, p.171). The ideal forthwith, she suggests, is to set out to rediscover, to maintain and underline the author’s ‘original’ intention. According to her authority and faithfulness in this situation are firmly allied with the past. However, for Braidotti notions of accuracy and faithfulness need not be constrained within, or contained by, the blanket repetition of a text, instead she claims that our experience of reading and remembering a particular text suggests

⁴ In his book *The Remembered Film* (2004), the artist and writer Victor Burgin discusses film memory in a similar way, i.e., memory as a productive, rather than as a reproductive, faculty. Although I have chosen not to survey his argument within the context of this thesis, (primarily because of his use of a subject that I have not engaged with, i.e., psychoanalytic film theory), I would like to make it clear that I found his book both insightful and beautifully written.

the possibility of developing an alternative notion of faithfulness. For example, in her analysis, which also points to the processes involved in writing from memory, the author's stated intentions may be side stepped, or displaced, in order to bring to the fore the reader's affective engagement with the text in question. Braidotti argues that faithfulness, or loyalty in this kind of reading lies not with the reconstitution of what has already been said, but with what a text can do and with: 'how it has impacted upon' the reader (Braidotti, 2006, p.173). What is important about Braidotti's notion of faithfulness for the purposes of this project is that it draws our attention to a text's vitality, to its forceful capacity to provoke thoughts, feelings, and memories for the reader during, and also after reading it.

To write from memory, Braidotti says, implies:

that one starts working from what is left over [from] what remains [from] what has somehow got caught and stuck around, the drags and the sediments of the reading and the cognitive process (Braidotti, 2006, p.171).

This is a key point with regard to articulating the approach I will take to Christopher Petit's film, *Unrequited Love*, because it suggests that there is potential to be found in the dregs and the sediments that continue to niggle and to gnaw at you long after you have left the movie theatre, that there is something to be said for their insistence. However, as Braidotti goes on to point out, the parts of a text, or in my case film, that persist and insist in your memory, do not represent the pieces of some lost or forgotten whole, what is important about them is not what they once were, but what they are capable of becoming through the outward bound connections they enable, provoke, and engender. What is important when writing from memory, Braidotti claims, is not the accurate re-establishment of the form or meaning of a text, but rather the affects generated by it, which in turn

allow any rendering of it to extend outward, toward connections uncontained by the text, toward connections that have until then had nothing to do with it. For example, after reading a text by the writer and filmmaker Marguerite Duras I may recall a sentence written by Braidotti, and, although the relationship between the two writers is not causal, this new connection could enable me to draw something new and unexpected from one text seen in the light of the other. Within the context of this research project I want to put Braidotti's alternative notion of faithfulness into practice, i.e., rather than watching and re-watching Christopher Petit's film in a compulsive drive to remember correctly, I want to work with the dregs and the sediments that have persisted and insisted in my memory of his film, with the aim of using them to develop a trans-disciplinary network of connections between novels, films, and philosophy, connections that have until now had nothing to do with *Unrequited Love*, but which have, nevertheless, been provoked and generated during and after my encounter with it. In Part One of Section One, *Thinking, Felling And Writing*, I will continue to explore and expand on the attributes of this connection making process with reference to Daniel Frampton's exploration of film thinking, the purpose of this being, to establish how the affects and after-effects generated by Petit's film could contribute to the development of a non-representational mode of cinematic writing.

Unlike Pollock's mournful return to past performance, Braidotti's take on memory is not necessarily indexed to a reliable referent, or to a past that has actually happened. For her memory is about more than just recall, it is also a potentially creative, inventive faculty that is bound by an involuntary capacity for exaggeration, amplification, and inaccuracy. For the purposes of this project the relationship between memory, creativity, and inaccuracy could play out as

follows: We may be absolutely certain of a memory we have of a scene we've allegedly seen in a particular movie. Our recollection of that scene is detailed and vivid, nevertheless, on watching the same movie for a second time we are shocked to discover that the scene we recollect has been embellished and exaggerated, or 'worse', that the scene we recall is not there. In the gap between the first viewing and the second or third something inexplicable has happened, memory turns to mis-memory, it returns that is with difference. Although I recognize that this experience could cause a certain amount of anxiety for the viewer, i.e., how can I recall something that has not happened? I suggest that these inaccurate recollections could also be embraced as joyful, creative, inventive additions to the viewer/writer's experience of film, and, more importantly for the purposes of this project, as a productive tool in the development of a non-representational mode of cinematic writing. In a short but crucial sentence, Braidotti draws an analogy between memory's inventive capacity and cinema. Writing from memory, she says, involves a process of imaginative recollection that actively reinvents as it repeats a scene, a process that she claims is not dissimilar to re-filming a sequence from a movie (see Braidotti, 2006, p. 169).⁵ In order to expand on Braidotti's analogy, and to further articulate the connection between memory and cinema as it is understood within the context of this project, I refer the reader to the following example below from the experimental writer and filmmaker Marguerite Duras' novel *The North China Lover* (1994). What interests me here in relation to the development of my project is the connection drawn between cinema, and the exaggerations and amplifications associated with the re-telling of a story that has already been told; a story that is recalled from the writer's memory.

⁵ In cinema a retake is often shot when certain details need to be altered, accentuated, or removed within a given scene.

Within the first few pages of her semi-autobiographical novel *The North China Lover* (1994) the writer and filmmaker Marguerite Duras states:

This is a book.
This is a film.
This is night (Duras, 1994, p.6).

The North China Lover, we discover, is a hybrid that resists characterization by genre; it is a novel, and a film, and as we eventually find out, it is also an unreliable autobiographical memoir, a mis-recollection of events recounted.

The novel itself revisits the ‘same’ semi-autobiographical narrative outlined in Duras’ earlier book *The Lover* (1986): same location, same dates, same characters. In fact, Duras says, *The North China Lover* could have just as easily been called *The Lover Revisited* (1994, p.1). In this later book she re-describes certain scenes that have already been described in the first novel, and, having done so, she goes on to suggest that, in the distances and proximities of memory, the imagery, the sounds, the sense of the narrative, have become more or less cinematic (Duras, 1994, p.26). In her memory of events particular details take on a certain luster, a shimmering surface quality that she associates with cinema. For example, when she describes her first sighting of the Chinese man who has both already been her lover (in the first novel), and is still yet to become her lover (in the second novel), her description takes a cinematic turn:

[t]he man who gets out of the black limousine is other than the one in the book, but still Manchurian. He is a little different from the one in the book: he is a little more solid, less frightened than the other, bolder. He is better looking, more robust. He is more “cinematic” than the one in the book (Duras, 1994, p.26).

What is striking about Duras’ description is not only that it is told in the present tense with a past twist so that the viewer/reader cannot help but experience the pull of two times at once, but also that in her recollection of a scene that has

already been seen in the first book, the lover becomes more vivid, his attributes are amplified and exaggerated, he is bolder and more solid, or as she puts it, he becomes: 'more cinematic' (Duras, 1994, p.26). One could say that, in the second book she replays certain details almost as if they had been seen in a movie, she shoots a retake within which she draws an association between cinema's shimmering surface qualities and the exaggerations and amplifications associated with writing from memory. The key point with regard to my project is that notion of the cinematic, as it is used here, is equated with an inaccurate recollection image; with an image returned from the writer's memory with difference. In other words, in *The North China Lover* memory is not necessarily indexed to a reliable referent, or to a past that has actually happened.

Within the context of this project I will take the position of an unreliable storyteller re-telling parts of a story as they are returned from my recollection of Christopher Petit's film, *Unrequited Love*. However, the reader will find no evocative lamentations for the reconstitution of an absent referent here; within the context of this thesis, memory will be understood as a creative, inventive faculty, a faculty prone to exaggerations and amplifications of the kind that Duras associates with cinema. The parts of the film I aim to evoke within the pages of this thesis will be returned, therefore, with difference, a mis-recollected film, the embellished details of which will be explored and written into existence both practically and theoretically for the reader.

During the course of writing this thesis I aim to challenge the academic assumption that to remember correctly, i.e., to reproduce, or represent a film 'accurately', somehow provides a faithful and reliable knowledge of it. Instead I argue that our knowledge of a film can extend beyond it, outward towards the

connections in thought, memory, and imagination that are provoked and engendered during and after our encounter with it. The theoretical and practice-based accounts that will unfold within the pages of this research project are not intended to reconstitute, or represent Christopher Petit's film frame by frame, but to shoot a series of retakes of it. They aim to evoke the conflicting recollections of a film that does not actually exist, but that is, nevertheless, inextricably connected to the affects and after-affects generated by one that does i.e., Christopher Petit's film *Unrequited Love: On Stalking And Being Stalked*. Within the context of this project, writing and memory will not be employed in the service of reproduction and representation, on the contrary, this project aims to joyfully exploit their creative, inventive capacity to bring something new into existence, i.e., the parts of my mis-recollected film, and the alternative forms of readability that, I will go on to argue, are generated in the viewer/reader's encounter with cinematic writing.

In Part Two of Section Two, I will reflect on the role of mis-recollection as it is used within the context of this thesis. In Part Three of Section Two, I will explore memory's capacity to actively reinvent the past with reference to the re-telling of a story that has already been told, in so doing I will address the following research questions: How do the affects and after-effects generated by cinema alter the way we think, feel, remember, and write? What connections in thought and memory do these affects provoke and engender? Can the visual and text-based techniques used by non-academic writers such as novelists and poets contribute to development of a practice-based cinematic writing that is informed by, engaged with, and generated by film, but that is not representative of it? How might cinematic techniques in writing impact on and alter our conventional reading habits?

Mis-Recollections Of A Moviegoer

I will briefly introduce director Christopher Petit and his film, *Unrequited Love*, offering my reasons for choosing to work with the film, before moving on to catalogue the film fragments that have persisted and insisted in my memory of it.

Unrequited Love: On Stalking And Being Stalked, a film directed by Christopher Petit, was aired on UK television in 2006. It was a part funded commission by Channel 4 Television and was filmed in London and Leipzig. It has a running time of 76 minutes and is generally categorized as a cinematic essay. The film's footage is primarily shot on a combination of CCTV and digital 8 cameras, however, the impression given throughout the film is that images are almost always seen from the point of view of a surveillance camera.⁶ The film is a loose adaptation of a part autobiographical memoir on stalking and being stalked written by the academic Gregory Dart (2003). Reprising and replaying his role as the stalked professor, Dart plays himself in the film. However, while his position as narrator in the novel is central, in the film he takes a non-speaking part, his appearance on screen is both scant and peripheral; his body and face are often partially obscured; he is usually seen from a distance at a tangential angle, a fleeting glimpse of the ever elusive object of desire, the object that fuels the stalker's unerring obsession. The stalker, Lucy, is played by Rebecca Marshall. She is the film's principal protagonist and one of two narrators, the other being Petit himself. Both Dart and Marshall are unprofessional actors, both are also professional writers.⁷

⁶ The footage shot from a surveillance camera was filmed in Leipzig at a time when the privacy laws did not prohibit identification of the people being filmed.

⁷ In 2009 Rebecca Marshall published a book of poems called *Ways To Disappear*; she refers to these poems as *Wordfilms*. The poems are short fragmentary cut-ups, and, although I have been

When I first watched *Unrequited Love* I was already familiar with some of Petit's earlier films, for example, *Radio On* (1979), *Chinese Boxes* (1984), and *London Orbital*, (2002). I knew that he was a novelist, that he had been a film critic,⁸ and that he often worked in collaboration with the London based writer Iain Sinclair, but my almost compulsive, on-going fascination with *Unrequited Love* was unexpected. I had never been particularly interested in stalker movies, at least not of the conventional Hollywood kind, but what initially struck me about Petit's film was that it approaches the themes usually associated with this 'most dramatic' of subjects in a strikingly different way. For example, as the title: *Unrequited Love: On Stalking And Being Stalked* suggests, Petit's film is written, and rewritten, through a familiar story with conventional themes. It has all the trappings of a doomed romance: boy meets girl, and, after a brief encounter, girl falls for boy, boy forgets she exists, love, desire, rejection, and obsession, etc., etc., etc. But Petit's film evokes, reworks, and dispenses with the usual melodrama that accompanies these themes. There are no histrionics, no confrontation, little physical contact, and definitely no boiling bunnies. The pace of the film is slow, almost ponderous, it is devoid of urgency and drama. It seems almost parched and empty of human action in comparison with its Hollywood counterpart. I found myself drawn by the distance from which the 'story' is told, and fascinated by its impersonal style. My engagement with it seemed to have nothing to do with like or dislike, or finding it boring or interesting. At least I could not describe my encounter with it in those terms. I was hooked, but I was

unable to find out much about them, I imagine the reference to film calls attention to the way the text is cut and spliced together in them.

⁸ During the 1970's Petit worked as a film critic for *Time Out* magazine, he has written several novels his first being *Robinson* (1993).

unable to pinpoint why.

In September 2008 I visited an exhibition at the Sketch Gallery London to see a film installation by Christopher Petit and his long time collaborator Iain Sinclair, the installation was called *Marine Court Rendezvous*. *Marine Court Rendezvous* is a film, or parts of several films, spanning twelve independent screens, which lined the walls of the gallery. In the accompanying exhibition pamphlet Iain Sinclair describes the film(s) in the following way:

[t]he Sketch installation is a film that was never made, containing within it numerous false starts, trial shots, one-off auditions in blind corridors. [...] Everything is definitively provisional. Defiantly unresolved. It could be assembled in any order (Sinclair in Petit & Sinclair, 2008, un-paginated).

In the same pamphlet Petit describes the installation as a series of:

[t]akes amounting to fragments of a film that might one day exist or might once have existed. [...] The memory of cinema rather than cinema itself (Petit in Petit & Sinclair, 2008, un-paginated).

Marine Court Rendezvous seemed to echo and clarify many of the themes that had already come to interest me in relation to *Unrequited Love*. For example, although *Unrequited Love* is a continuous film, and not a compartmentalized installation, it could nevertheless be described as fragmented, i.e., while watching *Unrequited Love*, the viewer/writer is absorbed in the intervals between events, in the moments before and after an incident has taken place; it leaves stories unresolved and unfinished; it poses more questions than it answers. Additional comparisons between the film and the installation were compounded by the fact that in both cases the principal protagonist is played by the same woman, Rebecca Marshall. In both film and installation she barely moves, we see her seated, standing, and lying down. In both film and installation we watch and wait while nothing in particular happens. In my recollection of being immersed in this featureless,

unresolved time, and in the image of an almost immobile female figure, I realized that certain details from these two films were beginning to merge, or, perhaps better, that a new film recollection was beginning to emerge.

Unrequited Love exhibits many of the themes that reoccur again and again in Petit's films and also in his novels; the unmade film; the unfinished story; the memory of cinema rather than cinema itself. It seemed to me as if this unresolved film had set out to encourage the viewer/writer to draw on his or her memories and experiences in order to complete it; to participate in the construction of a new film recollection, i.e., the recollection of a film that does not exist. I argue that *Unrequited Love* invites the mode of viewer/writer/reader participation that I aim to explore, practically and theoretically, during the course of this project.

The four film fragments described below recall the details that have persisted and insisted in my memory of watching, and being absorbed by, *Unrequited Love*. As a point of clarification I should add that, having seen the film more than once, I am aware that they are inaccurate; that many of the details contained within them have been amplified, exaggerated, edited and embellished in my mis-recollection of them. I have made no attempt to correct or amend these inaccuracies, instead they have been joyfully embraced as a productive writing tool in the development of forms of cinematic writing that seek to liberate language from its conventional referential function. I have chosen to use the term mis-recollection to remind the reader that the theoretical and practice-based accounts that constitute the body of this thesis, do not attempt to reproduce, or represent, Christopher Petit's film via a frame-by-frame description of it. On the contrary, although my film recollections have been generated by *Unrequited Love* they are no longer indexed to it. Within the context of this thesis, therefore, there

is no longer a stable and reliable referent to write about because the film, Christopher Petit's *Unrequited Love*, has dissolved amidst the flux of unreliable recollections provoked and engendered by it. As the reader may recall from my earlier exploration of Mark Z. Danielewski's novel *House of Leaves*, the parts of the film that play out within the pages of this thesis exist nowhere other than in the writing of them. The film I aim to evoke for the viewer/reader is a film that will be performed, and reformed again and again in writing, and in the viewer/reader's active, interactive, embodied encounter with the texts produced during the course of this thesis. Each film recollection is presented below alongside the initial theoretical connections generated by them.

Four Film Fragments

1. The Surveillance Camera: *Unrequited Love* is a film shot from the point of view of a surveillance camera.⁹ It is possible to say that what might otherwise have been a straightforward rendition of a generic plot is effectively re-choreographed through the rhythmic cut that both links and divides the images shot by it.

In Part One of Section One, *Camera Movement: Thinking, Feeling, And Writing*, I will use Deleuze's notion of the film brain, as outlined in his two cinema books, to explore the involuntary affects generated by the discontinuous series of images shot by the surveillance camera for the viewer/writer. The questions motivating this section are: How do cinematic effects, such as the cut, affect and alter the way we think, feel, and see while watching the film? What are the subsequent consequences for writing?

In Part Two of Section One, *William S. Burroughs' Writing Machine*, I will draw a parallel between the way images are disconnected and re-connected in *Unrequited Love*, and the writer William S. Burroughs' cut-up technique. The question motivating this section is: Can the visual and text-based techniques deployed by Burroughs be used to develop a practice-based written equivalent for the cut that both links and divides images in *Unrequited Love*?

2. Desire, Obsession, And Stalking: *Unrequited Love* is a film about desire, obsession, and stalking within which the stalker barely moves. It is a film about seeing and being seen within which the sense of sight is both captivated, and

⁹ As I have said Petit's film was primarily shot using a combination of CCTV and digital 8 cameras. However, the overall impression for the viewer while watching the film is that it is shot from the point of view of a surveillance camera; my recollection of the film pertains to this experience.

disorientated, by the camera's repetitive turn and return to the same places and spaces in *Unrequited Love*.

In Part Three of Section One, *Don DeLillo's Affective Writing Technique*, I will explore the text-based techniques used by the writer Don DeLillo to evoke viewer/reader engagement with film within his novels. The question motivating my investigation is: Can the techniques used by DeLillo enable me to articulate, and evoke, the captivated mode of viewer/writer engagement generated by the uneventful footage shot by the surveillance camera in *Unrequited Love* within my practical texts?

In Part One of Section Two, *Alain Robbe-Grillet: Delirium, Desire, And The Captivated Gaze*, I will use Alain Robbe-Grillet's short novel *Jealousy* (1977) as a springboard to explore themes of desire, captivation, and delirium. I will begin to draw a series of parallels between the stalker's fixated pursuit of the professor in *Unrequited Love*, and the viewer/writer's captivated, disoriented gaze while watching the film. The question motivating my investigation is: Can the text-based cinematic techniques at work in Robbe-Grillet's novel be used to evoke, and explore, the disorientations in time and place provoked for the viewer/writer by the surveillance camera's captivating round of repetitions in *Unrequited Love* within my writing practice?

3. Voices: *Unrequited Love* is a cinematic essay. In it voices proliferate, but it is not just the voices of the two principal narrators, Christopher Petit and Rebecca Marshall, that saturate the sound track. *Unrequited Love* incorporates and works with the non-human voices proffered by answer machines, mobile phones, emails, and text messages, it is a film immersed in the vocal sounds of technology. These

mechanical voices impact on the speed and rhythm of the human voices that narrate the stories we listen to, so much so that at times they seem to coexist with, or lead them, for example, correspondence is often typed before being read aloud; voices are taped and then played back; texts are spelt, misspelt, corrected, and then sent; words are regularly printed on screen at the same time as they are spoken, so that the time it takes to type a word seems to direct, dictate, and inform the speed and rhythm with which the narration is delivered, in effect vocal inflection takes on a mechanical, monotonous tone. What initially interests me about the monotonous voices that saturate the soundtrack in *Unrequited Love* is less the meaning of the words spoken i.e., their communicative content, and more the soporific affects generated by them.

In Part Two of Section Two *Hypnotic Affect And Unrequited Love* I will use the clinical practice of hypnosis, and the hypnotist's use of de-dramatized suggestion, as a means by which to explore, and articulate the focusing, sedative affects generated by the monotonous voices that saturate the soundtrack in *Unrequited Love*. My aim is to establish the possible impact that this kind of voice could have on notions of memory, storytelling, and identity as they play out within my mis-recollected film. The question motivating my investigation is: How can the notion of vocal monotony contribute to the development of a theoretical and practice-based cinematic writing?

4. Waiting: *Unrequited Love* is a film devoid of drama and suspense; it is a film within which both you the viewer/writer, and the female stalker, watch and wait while nothing in particular happens.

In Part Three of Section Two, and in Section Three, *The Uneventful Time Of Waiting In Unrequited Love*, I will explore the consequences of the relaxed mode of viewer/writer engagement generated by the uneventful time in *Unrequited Love* for the figure of the viewer/writer/stalker waiting in it. The question motivating my investigation is: How can the notion of a relaxed mode of viewer/writer engagement with film be used as a productive writing tool within the context of this research project?

As I have already said, this research project will unfold through a series of conflicting theoretical and practice-based accounts of *Unrequited Love*. In each account one or more of the mis-recollected details listed above will return, each time with a slightly different emphasis. These accounts are not intended to reconstitute a coherent image of Christopher Petit's film. Instead they testify to his films vitality, to its capacity to bring something new into existence, i.e., the visual and text-based cinematic techniques that I will use to write the parts of my mis-recollected film into existence, and the alternative forms of readability that, I will go on to suggest, are potentially generated by them.

Although I will discuss the development of the cinematic techniques used in the five practice-based texts produced during the course of this project at relevant points throughout this thesis, I ask that the reader familiarizes himself or herself with them now, prior to further reading of the theoretical texts. As a point of clarification I should add that, the term theoretical will be used to indicate a mode of writing that explores and identifies the visual and textual cinematic techniques and strategies used and developed within my practice-based texts, as well as the alternative forms of readability generated by them. This mode of writing will reflect on the decision-making processes undertaken during course of

this project. I should make it clear, however, that I consider both forms of writing to be complimentary, cross-contaminated, and interdependent practices. As the thesis proceeds, therefore, these two modes of writing will begin to fold into one another. This folding process will become more extreme toward the end of my thesis wherein the distinction between theory and practice will effectively start to collapse. In Part Three, *The Uneventful Time Of Waiting In Unrequited Love*, I aim to make the generative, interdependent relationship between these two modes of writing visually explicit within my writing practice.

The reader will find each of my five practice-based texts presented in three different formats: Two small-scale formats, a Thumbnail Layout and a Two Page Per Sheet Layout, can be found in the separate folder provided. The purpose of these two layouts being, to give the reader a clear, overall view of the visual techniques used within each text; to provide the reader with an index specifying the title and page numbers for each of the otherwise un-paginated texts. It is not necessary for the reader to read the Thumbnail Layout or the Two Page Per Sheet Layout. (Please turn to Appendix B for an archival record of the Thumbnail Layouts).

A full-scale A4, loose-leaf, individual page copy of each text can be found in the separate archive box provided. This format is primarily for reading. The reader will find each full-scale text encased in a separate folder. Although each text has been placed in the box in chronological order, beginning with Text One, and ending with Text Five, the folders themselves are not numbered. The reader is therefore at liberty to choose the order in which he or she reads the texts. Should the reader prefer to read the texts in chronological order, he or she can identify the name and number of each text by using the index (i.e., the small scale layouts

discussed above), or, alternatively, by referencing the table of contents inside the box. Therein the reader will find Texts One to Five listed alongside the title and opening line of each text. The function of each format will be explained in full in the introductory table of contents provided in both folder and archive box. (Appendix A contains an archival record of Texts One to Five. Please turn to Appendix A when Texts One to Five are referenced within the main body of this thesis).

Section One - Camera Movement: Thinking, Feeling, And Writing

Introduction

As the title of this thesis suggests I am interested in a mode of thinking that is generated in an encounter between the viewer and the film; a mode of thinking that is involuntary, processual, and continually modified as it comes in to contact with that which is outside of it. For Gilles Deleuze thinking itself can only ever take place in an encounter with something we cannot recognize, for him thinking is not something we simply do, it happens to us when: '[s]omething in the world forces us to think' (Deleuze, 1968, p.139). According to him thinking is therefore: 'only ever involuntary' (Deleuze, 1968, p.139). It is this forced, involuntary mode of thinking, or what Deleuze calls a: 'passion to think' (Deleuze, 1968, p.139), and its potential to act as a catalyst in the production of forms of cinematic writing, that has become the driving force behind this first part of my research project. My interest in this mode of thinking has grown out of an initial engagement with Deleuze's two cinema books, *Cinema 1: The Movement-Image* (1992), and *Cinema 2: The Time-Image* (1989), and it is to these two books that I owe my (somewhat amateur) interest in the philosophy of Henri Bergson, and his notion of consciousness as a camera-like editing machine.

I should add that, my use of the term amateur is not intended to be derogatory. According to Roland Barthes it is the amateur:

(who engages in painting, music, sport, science, without the spirit of mastery or competition), [it is] the Amateur who renews his pleasure [it is the Amateur] who loves and loves again (Barthes, 1977, p.52).

For Barthes, therefore, the amateur is able to engage with his or her subject without the preconceptions and expectations of the professional; the amateur does

not aim to master, but to pursue his or her project spurred on by nothing more than a love of it. Barthes' amateur, or lover, is a useful way to describe my approach to Christopher Petit's film *Unrequited Love*; it is a useful way to describe my endless return to the themes running through it, i.e., desire, obsession, stalking, memory, and camera movement. It is also a useful way to describe my desire to let these themes guide me, to allow them to let me forge unexpected connections between novels, theories and films that would not usually be associated with a stalker movie. For example, it is this amateur approach to the film, and to the work of the two philosophers mentioned above, that eventually enabled me to make a sideways connection with the writer William S. Burroughs, with his experimental cut-up method, and his use of cinematic techniques in writing; while Burroughs' work leads me, in turn, to explore the possibility of developing a practice-based written equivalent for the network of arbitrary connections and disconnections made by the surveillance camera as it moves discontinuously from one image to another in *Unrequited Love*.

I will begin this section with a brief introduction to Deleuze and his cinema books; however, before moving on to discuss his project in greater depth, I will first determine its relevance to my project, i.e., the development of a practice-based and theoretical cinematic writing. Cinematic writing is, I shall argue, a writing that is essentially drawn, or perhaps better redrawn, through an encounter with what the film theoretician Daniel Frampton has called the 'film brain' at work in a particular movie, in my case that movie is *Unrequited Love*. Referring to Frampton's 2006 manifesto on film, philosophy, and writing, *Filmosophy*, I will explore some of the attributes of the film brain at work in *Unrequited Love*. My aim is to establish how thinking and writing are potentially

made plastic and pliable in their encounter with film. I will investigate how our encounter with the discontinuous imagery shot by the surveillance camera in *Unrequited Love* affects our ability to think through the film in a rational or coherent way. I will explore how my encounter with the surveillance camera in *Unrequited Love* could impact on, alter, and be enveloped within my theoretical and practice-based writing. I will begin to reflect on the status of the conflicting accounts that compose this thesis.

Although I will refer to camera movement in *Unrequited Love* throughout this thesis, the reader should be aware that, unless otherwise stated, I am referring to my mis-recollection of it; it is this mis-recollected film, or rather the conflicting fragments of it, that I aim to evoke for the reader within the series of theoretical and practice-based texts that constitute the body of this thesis. Although the text that follows this introduction will be primarily theoretical, the reader will find that it is punctuated by small practice-based vignettes. Some of these vignettes are taken directly from my first practical text, Text One: *A Liquid City In Motion*, while others are slightly modified versions of it. They are intended to indicate a thinking process that was under way before the text was actually written, i.e., to show the reader how Deleuze and Frampton's ideas inspire the questions that underpin the initial evolution of Text One. The development of the visual and text-based techniques used in Text One will be explored later in Part Two of Section One, *William S. Burroughs' Writing Machine*.

In Part One Of Section One I will outline some of the theoretical underpinnings of this project with reference to the notion of film thinking; I will begin to forge a connection between the involuntary, processual mode of thinking

generated during and after my encounter with the surveillance camera in *Unrequited Love*, and the possible development of a mode of cinematic writing.

Part One - Thinking, Feeling, Writing, And The Surveillance Machine

In his book *Cinema 2: The Time-Image*, and also in a short interview called *The Brain Is The Screen* (Deleuze in Flaxman, 2000, pp. 365-372), Gilles Deleuze describes the cinematic apparatus as a large: ‘flickering brain, [which he says] relinks or creates loops’ (Deleuze, 1989, p.215). According to Deleuze this cinematic brain can either reflect and reproduce the familiar circuits of recognition and communication, or it can break with them, scrambling them and enabling new connections to emerge. He calls these two types of cinema respectively, the movement-image and the time-image. The initial questions raised for me by Deleuze’s thesis are: What is a film brain? And how can a non-organic film be said to think at all? I will begin by exploring these questions with an eye to establishing some of the attributes of the film brain at work in *Unrequited Love*, and its possible impact on thinking and writing drawn through an encounter with it.

In his book *Filmosophy* the film theoretician Daniel Frampton addresses the question of writing in relation to the notion of film thinking. In the same book he goes on to outline what Deleuze means by a film brain in the following way:

even though Deleuze states an interest in how film might work as a brain, his is not about an image of *someone’s* thought, nor a pure thought by a pure thinker; he is using the term “brain” in a much more metaphorical way (edit shifts can be like cinematic synapses, linking and unlinking different circuits (Frampton, 2006, p.66).

According to Frampton, therefore, the film brain does not simply resemble the human mind. It is not automatically representative of it. The film brain has a metaphorical relation to the human brain, to its synaptic connections, to the way for example, a film is continuously or discontinuously edited. What Frampton

makes explicit in his thesis is that the film mind is not the same as the human mind. How does film thinking differ to human thinking?

A film, Frampton goes on to suggest, is capable of connecting and disconnecting images, and images and sounds, in a way that we cannot, and it is this facility that leads him to say that film is capable of thinking: ‘what we cannot think, or are not able to think’ (Frampton, 2006, p.67). In other words, the film brain does not conform to an image of human thought, or to a fixed image of thinking. The film brain, according to Frampton, is capable of thinking otherwise. It is capable of thinking differently to us. With this in mind I want to begin to explore the role of the surveillance camera in *Unrequited Love* because, in my mis-recollection of the film, it is the cut between the images shot by it that initiates the connection and disconnection process that Frampton associates with film thinking.

Christopher Petit has called his film a non-human cinema (Petit, 2006, DVD interview). I take him to mean that his film is a film permeated by technology, by the overwhelming presence of the surveillance machine, so much so that at times it seems almost as if the camera is the central player within it, taking precedence over and above any human action. In *Unrequited Love* the viewer is made aware of camera presence, made to feel the discontinuous cut between images as the camera shifts awkwardly and disinterestedly from one image to the next.¹⁰ It is this sense of disinterest, distance, and detachment that is usually associated with the surveillance camera’s designated objectives; an omnipotent eye, cold and impersonal, a gaze designed to keep order. As a

¹⁰ In Petit’s film the footage is not always shot from the point of view of a surveillance camera, a significant part of it is shot on digital 8 film. In my mis-recollection of the film, on the other hand, the footage is always seen from the point of view of a surveillance camera.

mechanism associated with control it is usually charged with closing down potential, i.e., a machine designed to keep equilibrium, the return of the same without difference. Initially, therefore, one could conclude that the presence of the surveillance camera within *Unrequited Love* would act to stabilize and regulate our conventional thinking patterns through the film. I want to survey Frampton's discussion of one particular camera eye in order to see if it can enable me to reflect on the surveillance machines presence within *Unrequited Love* differently.

According to Frampton, the film mind, in contrast to the human mind, is without 'self' (Frampton, 2006, p.74), and as a direct consequence of this he claims that the camera's mechanical eye is automatically freed up from any controlling consciousness. It is of course possible to debate his claim, to argue that in cinema the camera is usually manned and therefore operates with the aid of conscious human intervention, or that at the very least the camera is set-up and placed by a human being, however, there are films within which human intervention is minimal, films where the camera is left almost, if not entirely, to its own devices. For example, in Michael Snow's experimental structuralist film, *La Région Centrale* (1971),¹¹ a single isolated camera turns 360-degree rotations on a remote mountaintop in North Quebec. In Snow's film the tracking speed, as well as the vertical and horizontal alignments, were determined by the camera's settings so that, once it had been placed in position, it craned and circled in all directions without the aid of human intervention. Snow's camera recorded images from non-human angles, from viewpoints we cannot usually see. As a result, according to Frampton, in Snow's film:

¹¹ A short excerpt from Snow's film is available to watch on Youtube http://www.youtube.com/watch?v=uYr_SvIKKuI (Last accessed 01/08/2013). While Snow's film is three hours long this excerpt lasts a mere four minutes twenty-five seconds.

[t]he image becomes a panel of information, a mesh of messages, and film no longer contains images like those formed by the eye (Frampton, 2006, p. 66) ‘but an overloaded brain endlessly absorbing information’ (Deleuze cited in Frampton, 2006, p.66).

Therefore, although I concede that it is always possible to argue that there is a peripheral human presence in Snow’s film, or in any other film, I want to exaggerate Frampton’s claim with reference to the surveillance camera in *Unrequited Love*. The purpose of this being, to begin to establish the importance of the camera’s non-human, machine presence within my research project, and to explore the ways in which it could potentially intervene in and alter my writing practice. In other words, I want to make positive use of Frampton’s claim rather than disputing its status as an unquestionable fact. What does Frampton’s claim enable me to imagine with regard to the role of the surveillance camera in *Unrequited Love*?

My brief exploration of camera movement in Snow’s film enables me to imagine how the surveillance camera might act as an unmanned machine; that its circuits could be programed in advance so that images could be recorded with a minimum of human intervention. Frampton’s claim enables me to imagine the surveillance camera as a machine that is at least partially free of any controlling consciousness. However, unlike Snow’s continual pan, the footage shot by the surveillance camera in *Unrequited Love* is discontinuous. Images are not gathered from a remote mountaintop, they are drawn from the animated life of the city. Unlike Snows film, in *Unrequited Love* the viewing eye is presented with a de-unified city in fragments, it thrusts you into a veritable montage within which any familiar sense of time and place is disorganized and undone:

by the

series of images rippling across the screen

undone
by the

the automated cycle of

pulls
and
pushes

and
shifts
and
cuts

forward then back
left then right

displacing
effacing

parts of a city

in motion

Using Frampton's argument as a model, it is possible to say that the surveillance camera sees the city in a manner that cannot be observed by the human eye; that the series of images shot by it are disconnected and reconnected by the cut that both links and divides them; by what Frampton has called 'cinematic synapses' (Frampton, 2006, p.66). In theory at least, it is therefore possible to say that the film brain in *Unrequited Love* has the capacity to see and think differently to us.

Having begun to establish the presence of the surveillance camera as a non-human mechanical eye within my project, I want to go on to explore how the discontinuous footage shot by it affects our ability to think and write through the film. For example, as the edit cuts arbitrarily from one image to another, the promise of following a linear course through the film is continually thwarted, consequently we the viewer/writer are unable to see or think through the film in a rational or coherent way. To a certain extent, therefore, our encounter with the footage shot by the camera could be described as a disorienting experience. With

regard to the development of my project, this experience has in turn raised the following questions: What are the consequences of this disorientation for thinking and writing? How could a writing derived from an encounter such as this acknowledge and address the affects of that experience? In order to attend to these questions I want to return to Frampton's book and his discussion of film, thinking, and writing, the purpose of this being to begin to establish a connection between the notion of film thinking and the development of a mode of cinematic writing.

According to Frampton writing drawn through a disorienting encounter, such as the one described above, should in some way reflect that disruption. It should incorporate a sense of the incoherence the experience brings with it. In order to corroborate his point with reference to thoughts disorienting encounter with cinema, Frampton cites the writer/actor Antonin Artaud who says that, when conventional thought finds itself unable to follow its familiar line:

feelings and thoughts undergo a process of trituration, in order to adopt that cinematographic quality *which still has to be found* (Artaud cited in Frampton, 2006, p.53).

I want to focus on Artaud's statement because I believe that it raises some key points with regard to the development of a cinematic writing. For Frampton and Artaud the notion of thinking, as it is outlined above, is initiated in a destabilizing experience, it is initiated in an encounter with film that generates thought's '*still has to be found*' quality (Artaud cited in Frampton, 2006, p.53). What is of particular interest to me here is the connection made between conventional thought's disruption, and the emergence of a kind of cinematic thinking. For Frampton and Artaud, in their encounter with film, thoughts and feelings are forced to become in some way cinematic; they are forced to 'adopt a cinematographic quality' (Artaud cited in Frampton, 2006, p. 53). If, as Frampton

claims, a writing derived from an encounter with cinema should in some way reflect thought's disruption, then surely there is a case to be argued that writing itself could also reflect and incorporate the '*still has to be found*' cinematographic quality that Artaud speaks of (Artaud cited in Frampton, 2006, p.53). Does Frampton's manifesto explore this possibility?

According to Frampton, in its encounter with cinema writing has the potential to become a malleable, changeable practice that is formed and reformed in conjunction with 'the film' it appears to be writing about. In other words, as cinema has the capacity to generate thought's '*still has to be found*' quality (Artaud cited in Frampton, 2006, p. 53), it also potentially liberates writing from its association with representation, and from any fixed and identifiable form. Frampton himself puts it this way:

[t]he words for this kind of experience can only come from the encounter between the film and the filmgoer. This encounter is a movement of the film to filmgoer and filmgoer towards film, and thus forces the filmgoer to adapt (somewhat, not totally) to the film. [...] Post-film writing, [he goes on to say,] is a recording, a relaying of that encounter, that adaptation, that alliance (Frampton, 2006, pp.177-178).

For Frampton, therefore, it is not a case of writing about a film, or of representing it from a distance, but of finding a way to think, feel and write with, or through this potentially destabilizing experience. Although he does not explicitly connect the notion of cinematic thinking with the development of a cinematic writing, I argue that the potential to do so is implicit within his manifesto, i.e., that as thoughts and feelings are forced to take on a cinematographic quality, so writing could also become in some way cinematic as it is forced to negotiate a film. Seen from this perspective a cinematic writing would almost inevitably be generated amidst a sense of movement, incoherence, and disruption, amidst a sense of

emerging, unformed thoughts and feelings. One could say, therefore, that seen from this perspective, to write cinematically would always be bound up with the sensation of being moved; with the movements initiated by conventional thought's disruption. How can my writing acknowledge the movement that takes place in an encounter between the viewer/writer and the film? In order to address this question I will continue to explore Frampton's thesis with the aim of establishing some of the differences, as well as the similarities, between his project and mine.

For Frampton the practice of writing should allow itself to be affected and altered by the rhythms, speeds, and slowness of a film. For him reading writing that has been drawn through an encounter with a film, should in turn alter the way we see that film when we return to it, one mode of thinking folding effortlessly into the other. For Frampton this is a game of cat and mouse within which the writer is forced to chase the film with words, and hopefully, he says, with poetry (Frampton, 2006; p.178). Frampton describes this writing process in terms that are suggestive of stalking. The writer effectively becomes a stalker tracking a means by which to think and write 'about' film en route through it, and although it is important to emphasize that, for him, this track is not well trodden, i.e., the words to describe this experience have a yet 'to be found' quality, (Artaud cited in Frampton, 2006, p.53), the aim of this kind of writing is essentially evocative. It aims to evoke the presence of a film that already exists for the reader. The writing method proposed by Frampton is essentially performative.¹² In contrast to Frampton's project, my project has less to do with the recording and relaying of

¹² His proposed approach to film writing is not dissimilar to the approach to performance as discussed by the performative theoretician Della Pollock - see the introduction to this research project.

my encounter with camera movement in *Unrequited Love*, then it has to do with investigating where else my memory of that encounter can take me, for example, what unexpected connections in thought, memory, and imagination can my mis-recollection of watching the film enable me to make, both practically and theoretically? Therefore, in contradistinction to Frampton's project, it is unnecessary, although of course not forbidden, for the reader to see, or to return to, Christopher Petit's film before or after reading my theoretical and practice-based texts.

Although Frampton's aim is essentially evocative, the kind of writing practice he advocates has nothing to do with representation. Writing he says should return a film with difference. It is his focus on repetition with difference that I want to keep with reference to the development of a non-representational mode of cinematic writing. How does Frampton's writing practice aim to return a film with difference?

According to Frampton the force of writing should come:

from a *fully involved* initial experience, and the recognition of the effect the film has had on us (Frampton, 2006, p.178)

but it should also come from:

the interrogation of that after-effect: the feelings we had in the cinema, and the change (if any) in our body and thought as a result. (Frampton, 2006, p.178).

In this short sentence Frampton seems to advocate a practice of writing from memory, from post-cinematic experience, a mode of writing that works with the dregs and the sediments, the excess affects that niggle and gnaw at you long after you've left the movie theatre. What he seems to advocate is a mode of writing that envelops and interrogates the potentially transformative movements, in thought

and in feeling, you experience both during and after watching a film. What is significant here with reference to the development my project is the suggestion that to interrogate the after-effects of a film actually enables the writer to move away from it, i.e., that as the after-effects extend beyond the film itself so writing should, or could, incorporate that movement. For example, although the thoughts, memories, and feelings you have after watching a film may be generated by it, they do not necessarily return you to it, they are capable of taking you elsewhere, of provoking and engendering unexpected connections between thoughts, imaginings, memories, and feelings that do not belong to the film. Consequently, according to Frampton, what the writer brings back from this post-cinematic experience is not the same film exactly, but a series of variations and reconnections (Frampton, 2006, p.178) provoked and engendered by it.¹³ What Frampton's thesis enables me to articulate is that, within the context of this project, the notion of movement, of being moved by film, is also bound up with a movement away from the film; a movement within which the film and the viewer/writer are always returned with variation and difference.

As a point of clarification I should add that, although this research project aims to explore the notion of a kind of recall i.e., the mis-recollection of a once watched film, it is not concerned with evoking the presence of a film that already exists. This project is concerned with investigating and exploring the movements, transformations, variations, and reconnections generated during and after watching Christopher Petit's *Unrequited Love*, for example, the disorienting

¹³ Frampton draws the notions of variation and reconnection from Deleuze and Guattari's book *What Is Philosophy?*, within which they say, '[w]hat the philosopher brings back from the chaos are *variations* that are still infinite but that have become inseparable on the absolute surfaces or in the absolute volumes that lay out a secant [sécant] plane of immanence: these are not associations of distinct ideas, but reconnections through a zone of indistinction in a concept' (Deleuze & Guattari, 1994, p.202).

affects and after-effects provoked by the discontinuous imagery shot by the surveillance camera; and/or the connections in thought and memory generated by the film, and the themes running through it, for example, memory, desire, and obsession. Therefore, unlike Frampton, if I can be said to be stalking a film at all it is the recollection of a film that does not exist. What I am stalking is not ‘the film’ itself but the variations and reconnections provoked and engendered by it. What project developments has my survey of Frampton’s manifesto on film thinking and writing enabled me to make?

Frampton’s thesis has enabled me to begin to establish a connection between a mode of cinematic thinking and a kind of cinematic writing, and, although he does not make the connection explicit, his focus on post-cinematic effect suggests to me that the cinematic thinking-feeling described earlier by Artaud need not be tied to the in-the-moment experience of film viewing itself; that thought’s ‘*still has to be found*’ cinematographic quality (Artaud cited in Frampton, 2006, p.53) could extend beyond our initial experience of the film to include the variations and reconnections in thought, and in memory, generated after and because of it.

My exploration of Frampton’s manifesto enables me to find the words to articulate some of the theoretical aims of this project, for example: that the theoretical connections I aim to develop within this thesis are demonstrative of a kind of cinematic thinking, i.e., of the movements in thought and feeling provoked for me during and after watching *Unrequited Love*. I therefore consider them to be indicative of a kind of cinematic writing, i.e., a writing that responds to, explores, and envelops the cinematic effects and affects generated during and after watching a film. The accounts that constitute the body of this thesis are not

intended to reconstitute a coherent image of *Unrequited Love*, they are not intended to represent it, but to evoke, generate, and support a series of variations on it; to shoot a series of retakes redrawn, again and again, with difference from my mis-recollection of *Unrequited Love*. In other words, rather than writing about Petit's film, I aim to use the effects, affects and after-effects generated by it as a productive resource in the development of my writing practice, and as a means by which to write the parts of my mis-recollected film into existence for the reader.

I want to continue to explore the affects and after-effects generated by camera movement in *Unrequited Love*, and the discontinuous footage shot by it, in order to further establish the kind of thinking induced during and after our encounter with them, and to begin to determine how that kind of thinking could act as a catalyst in the development of non-representational forms of cinematic writing. The following section of this project will remain primarily theoretical. However, I will investigate and identify certain attributes of the cinematic brain at work within my mis-recollected film with an eye to establishing how Deleuze and Frampton's ideas inspire the questions that underpin the initial evolution of Text One, i.e., how they inspire the idea of developing a practical means by which to negotiate the disconnected details shot by the surveillance camera in *Unrequited Love*, one image and then another and then another (Deleuze, 1989, p.180), each one linked by the cut and swerve that divides them:

and now you see it

a solitary window illuminated by a dull interior light

it's the same light that casts the shadowy silhouettes of two unidentified figures across a vertical roller blind

and you see them now from a distance, their amorphous contours merging and emerging, straining irrepressibly toward the edge of the makeshift screen that serves to reveal and conceal them

and you remember you've seen the same scene? although this time
the sequence is longer?

the night is darker?
and the glow from the street lamp's brighter?

dazzling

and you watch as the figures dissolve in the reflected light
and you watch as they reappear

they are in a different part of the frame now, and you look, and
you look again

but the image slips out of alignment
and the indifferent observer moves on

no stop
no start

no beginning
no end

a narrative undone in the gap

It is here in the gap between two images that I want to return to Deleuze, his two cinema books, and the alternate kinds of flickering, blinking cinematic brains discussed therein. Although certain points already raised in relation to Frampton's discussion of the camera eye will be re-examined in this section, the emphasis will temporarily shift away from the subject of writing. I will briefly explore the two kinds of cinema outlined by Deleuze in order to establish how they respectively maintain and stabilize, or potentially affect and alter, the way we think and see. The purpose of this being, to further establish the role of the surveillance camera as a potentially thought provoking, non-human machine within my project, and to amplify, and enlarge upon, its position as a catalyst in the development of a practice-based cinematic writing.

As I have already said, in his books *Cinema 1* and *Cinema 2* Deleuze makes a distinction between two kinds of cinema, *the movement-image*, and *the time-image*. The former can loosely be defined as classical narrative cinema, and,

although he acknowledges that this first kind of cinema has not disappeared, that the movement-image has not been superseded by the time-image, and that narrative cinema is still very much around today, in *Cinema 1* he generally focuses on films made before World-War-Two. In *Cinema 2*, on the other hand, he draws the majority of his examples from films made after the Second World War. In these two alternative kinds of cinema Deleuze detects two discrete modes of time at work, and two alternative manifestations of the film brain, both of which I will briefly summarize below.

According to Deleuze the movement-image is regulated by logical connections that enable the development of a clear, if sometimes complex, plot or narrative line. Time in this cinema he says, is subordinate to movement, it is manifest in the movement from one immobile instant to the next. The plot may twist and turn, flashbacks or memory images may occur, but they ultimately serve to explain how or why an event may or may not have happened, to restore a chronological time line. To put it crudely you could say that in this cinema things have a tendency to make sense. In movement-image cinema the interval serves to link actions, images and sounds, regulating them according to a pre-formed model of human or 'natural' perception. For Deleuze, therefore, the movement-image stabilizes thought, confining it within the habit formed circuits of recollection and recognition. Thinking in this cinema remains generally unperturbed and unchanged by the norms and conventions that continually return as they are re-established. In other words, there is no process of 'trituration' (Artaud cited in Frampton, 2006, p.53) to agitate, unsettle, or trouble conventional thought in its rational progression from one recognizable image to the next.

Time-image cinema by contrast serves as a catalyst for a different kind of thinking. In it the gap between images is made independent, the rational links between movements, images, and sounds are interrupted, action disperses and the distinction between what is real and what is imaginary begins to break down. In this second kind of cinema moments in time no longer succeed each other but instead compress, coexist and permeate one another. In this cinema, Deleuze says, time: ‘appears in itself and gives rise to *false movements*’ (Deleuze, 1989, p. xi). The time-image works in contradistinction to the movement-image, it disturbs any possibility of attaining a sense of linearity, chronology, or unity. According to Deleuze it is this kind of cinema, the kind that does not aim to represent or reproduce some pre-formed notion of human perception, that has the capacity to provoke and transform thought. The key point here is that the time-image does not simply think differently to us, it poses an obstruction to conventional thought, it violently interrupts it, and, in so doing, it forces us to think differently. Thinking, as it is understood here, happens in an encounter between the viewer and the film. For Deleuze this forced provocation of thought is not only positive it is necessary. I want to briefly explore his discussion of human perception, as outlined in his book *Cinema I*, in order to establish why he believed this to be the case.

Following the philosopher Henri Bergson, Deleuze suggests that human perception is selective, partial and subtractive; it is, he implies, interested, need based and primarily directed toward action. Perception, in his view, is pragmatic. He puts it this way:

we perceive the thing, minus that which does not interest us as a function of our needs. By need or interest we mean the lines or points that we retain from the thing as a function of our receptive facet, and the actions that we select as a function of the delayed reactions of which we are capable. Which is a way of defining the

first material moment of subjectivity: it is subtractive. It subtracts from the thing whatever does not interest it (Deleuze, 1992, p.63).

For Deleuze an image of a thing thus derived is therefore what he calls a sensory motor image, that is the recognizable use of a thing, an image that assigns and confines a thing to a specific place and designated function, an image that is drawn through habit and repetition. It is in this sense that he is able to define human perception as limiting, its boundaries confined as they are by interest oriented selection. As we have seen, according to Deleuze, the movement-image reflects and maintains this model of human or 'natural' perception so that the viewer is able to 'think' logically and coherently through the narrative, as a result our habits of thinking, feeling, and seeing remain largely unaltered, although not necessarily unaffected, by the experience of watching the film. Seen from this perspective, it is possible to say that, to a certain extent, in movement-image cinema our thoughts and feelings are pre-defined and confined by the normative limits imposed upon them. For Deleuze, therefore, the movement-image limits what we are capable of thinking, feeling, and seeing. Time-image cinema, on the other hand, offers a potential release from the limitations imposed upon us by the movement-image. It breaks with habit formed associations and image chains, thereby forcing thought and perception out of their usual furrows. The involuntary, forced kind of thinking, seeing, and feeling provoked by the time-image is so important for Deleuze because it enables us to think, feel, and see beyond the limits imposed on us by the habits of human perception; it enables us to take thought and perception beyond their conventional form. For Deleuze, therefore, the time-image offers us a kind of freedom from the unified, fixed image we have of ourselves, and from any limits placed upon what we are capable of thinking,

seeing, feeling, becoming, and doing. What role could the surveillance camera's disinterested, non-human eye play in this involuntary thought provoking, perception altering process?

For Deleuze, while human perception remains rooted in utility and is both need based and action orientated, the camera's mechanical eye is not. For him the camera eye is primarily understood as a passive recording device, and it is precisely through this passivity, this disinterest, this automatism, that Deleuze deems it capable of operating according to a principle of non-selectivity. According to him the camera is capable of detaching seeing from its sensory motor function, of liberating it from recognition, pragmatism, and from point of view. As I have already begun to establish, the surveillance camera in *Unrequited Love* operates via a disinterested selection process, *one image and then another and then another* (see Deleuze, 1989, p.180). It does not settle on an image because it likes, dislikes, or wants to make use of it. It records images passively and indiscriminately. It sees differently to the human eye:

mobilising its range through rhythmic patterns
an automated cycle of

pushes
shifts
and pulls

lurching and then jerking from one frame to the next
an ambulant repertoire of compact curves and tight rotations

forward then back
left then right

over and over and on and on

In *Unrequited Love* the camera's repetitive circuits actually work to detach the sense of sight from its familiar common sense co-ordinates, submerging it in what could be described as a visual chaos, a discontinuous series of images that cease

to be related to one another, or to follow any rational order. As the camera thrusts the independent parts of the city into motion, you watch, and as you watch you feel the:

rudderless details that float free from the stationary axis that drives them, sear across your brainpan in waves of incoherence, shifting and adjusting their angle

shuddering
juddering

in and around you

a non-human vista
a random geometry

forward then back
left then right

move on
return

once full
now empty

you're losing your purchase on place

Seen along side Deleuze's ideas on cinema, it is possible to say that, as the images shot by the camera in *Unrequited Love* are delinked and relinked in a round of repetitive circuits, it becomes increasingly difficult to place the order of things, to mark an image in time or in place, to say which one came before or after the next; that, rather than forming a logical narrative chain, images seem to overlap and permeate one another, so that the movements in time and memory provoked by them are neither chronological nor linear. In this film, or in my mis-recollection of it, the gap, or interval, between images remains at all times independent; it does not serve as a rational connection between images.¹⁴ Consequently, I argue that,

¹⁴ In his book *Cinema 2*, Deleuze says of the interval between images in time-image cinema, '[t]his is not an operation of association, but of differentiation [...] The fissure has become primary, and as such grows larger. It is not a matter of following a chain of images, even across voids, but of getting out of the chain or the association. Film ceases to be 'images in a chain ... an uninterrupted chain of images, each one the slave of the next', and whose slave we are (ici et

despite its association with a centered totalizing kind of vision, with omnipotence, with the maintenance of order, with the return of the same without difference, when seen in conjunction with Deleuze's time-image cinema the surveillance camera's pre-programmed cycle of disorienting repetitions, could perform a task that they were never designed to do. I argue that in our encounter with the surveillance camera in *Unrequited Love*, and with the discontinuous footage shot by it, our habits of seeing and thinking are effectively and efficiently disrupted; that, far from stabilizing conventional thought, the surveillance camera has the capacity to unsettle and provoke it; to force our habits of thinking, seeing, and feeling out of their usual furrows, and beyond the limits imposed on us by the norms of human perception. How has my encounter with Deleuze's time-image cinema contributed to the development of this project?

Drawing a parallel between the thought provoking affects generated by Deleuze's time-image cinema, and the discontinuous series of images shot by the surveillance camera in *Unrequited Love*, enables me to establish its role within my project as a disinterested mechanical eye that records one image after another passively and indiscriminately; a machine that is capable of disrupting our conventional habits of thought, at the same time as it potentially provokes new ways of thinking, feeling, and seeing for the viewer/writer. It is in this capacity that, I want to suggest, the surveillance camera has become a catalyst in the development of an alternative mode of cinematic writing. For example, in this section of my thesis I have endeavored to describe the disorienting affects generated during and after my encounter with the surveillance camera in

ailleurs). It is a method of BETWEEN, 'between two images', which does away with all cinema of the One. It is a method of AND, 'this and then that', which does away with all cinema of Being = is (Deleuze, 1989, pp. 179-180).

Unrequited Love, and yet my commentary feels somewhat limited. As if, in simply describing the difficulties posed to me by my encounter with it, my writing has failed to account for the change in my body and thought as a result of it (see Frampton, 2006, p.178). There is no evidence of the difficulties presented to me by the discontinuous footage shot by the surveillance camera manifest within my writing practice. It seems to me that the altered ways of seeing, thinking, and feeling generated during and after my encounter with the surveillance camera call for the development of a mode of writing that not only describes, explores and articulates the affects provoked and engendered during and after that encounter, but that also strives to enact and perform the disorientations proffered by it for the viewer/reader in writing, so that, like the film, the text might impact on and resist passive assimilation by the viewer/reader.

As I have already said in the introduction to this section, at this point in my research project Text One, *A Liquid City In Motion*, was not actually written. However, the parallels I have begun to draw between Deleuze's time-image cinema and the role of the surveillance camera within my project enable me to articulate the following pre-developmental questions that underpin and inspire the making of it: Is it possible to incorporate a sense of the interruption and disruption posed to the viewer/writer by the footage shot by the surveillance camera into Text One? Is it possible to evoke a sense of the camera's disorienting circuits within Text One? How can I incorporate the independent gap that both links and divides the images shot by the camera into Text One? Is it possible to make these cinematic effects, and the affects generated by them, visually and physically palpable for the reader in writing, and, if so, what impact would this kind of writing have on our conventional reading habits? The development of the visual

and text-based techniques used in Text One will be explored in Part Two of Section One in relation William S. Burroughs' cut-up writing technique. I will introduce my reasons for turning to Burroughs' writing technique for inspiration at the end of this section of my thesis.

As we have seen Deleuze embraces the camera as a non-human, perception altering, thought provoking machine. For him our encounter with a certain kind of cinema not only obstructs and interrupts our conventional thinking habits, it has the capacity to involuntarily provoke new ways of thinking; to take thought and perception beyond the limits of their habitual form. For Deleuze this encounter is both positive and liberating. For the purposes of this project the notion of the machine-like mind is useful tool, i.e., a means by which to articulate how the surveillance camera sees and thinks differently to us. However, there are other commentators who have not seen the camera, or the notion of a machine-like mind in such a positive light. I want take a brief detour here via Henri Bergson's objections to, what he believed to be, cinema's negative relationship to consciousness. Unlike Deleuze, Bergson did not recognize cinema's potential to provoke thought, or its potential to release perception from the limitations of pragmatic need and function. For Bergson, consciousness itself had a cinematic tendency, but it was a tendency that he regarded as both negative and restrictive. As a point of clarification I should add that his objections are historically specific, when he was writing cinema was still a new and unexplored medium, nevertheless, I want to explore some of his objections to the notion of a machine-like consciousness in order to see if they can draw my line of enquiry in an alternative direction. Can Bergson's objections enable me to draw variation and difference from my mis-recollection of *Unrequited Love*? Can his objections enable me to

articulate an alternative account of my experience of watching and being absorbed by the rhythmic turn and return of the surveillance camera within my writing practice?

In her book *Deleuze and the Meaning of Life* (2010) Claire Colebrook systematically works through Bergson's statement that: 'consciousness in man is pre-eminently intellect' (Bergson, 1913, cited in Colebrook, 2010, p.9). For Bergson, she contends, this was a negative thing. The intellect, as Bergson understood it, is a camera like machine that has a mechanical tendency to divide things into distinct and manageable units. For him the intellect, or consciousness, perceives the world in terms of a series of snapshots that it connects together in order to form a seamless motion picture.¹⁵ Bergson puts it this way:

We take snapshots, as it were, of the passing reality, and, as these are characteristics of the reality, we have only to string them on a becoming abstract, uniform and invisible, situated at the back of the apparatus of knowledge ... Perception, intellection, language so proceed in general. Whether we would think becoming, or express it, or even perceive it, we hardly do anything else than set going a kind of cinematograph inside us (Bergson cited in Deleuze, 1992, p.2).

According to Bergson this camera like intellect, this machine-like editing consciousness, advances in the world by reduction. It calculates the possibilities presented to it in advance like a well worn movement-image, so that action upon reaction are initiated according to pre-determined, manageable concepts that leave a pre-formed image of *the* world in tact, a move, you could say, toward stasis. The intellect according to Bergson looks toward a future predicated on the past. It anticipates a world that satisfies its own needs and interests, and so selects certain tried and tested trajectories over and above others. For Bergson the intellect acts

¹⁵ The neuroscientist Antonio Damasio describes consciousness in similar terms: 'consciousness is nothing other than "how the owner of the movie-in-the-brain emerges within the movie"' (Damasio cited in Malabou, 2008, p. 57).

upon its world by imposing a predictable duration upon it (Colebrook, 2010, p.10); it divides time into calculable, controllable units in an attempt to eliminate, or at least guard against, the unexpected intervention of chance.

According to Colebrook, Bergson objects so vehemently to the notion of the mind as a camera-like-machine because the very notion of a machine-like-mind suggests that it operates according to a centered and centralizing system, a pre-formed program that excludes the possibility of mind being affected by alternative durations, durations that are normally outside of its own jurisdiction. For Bergson neither mind nor *the* world are things reducible to fixed qualities, indeed mind is not a thing at all, on the contrary for Bergson, Colebrook says, mind is instead: ‘a power for affection [that is capable of expanding] its creativity to produce a concept for each affectation, each event, each pulsation of difference’ (Colebrook, 2010, p.10). Seen from this perspective, the notion of mind as an efficient snapshot-taking machine is reductive because mind: ‘has a higher degree of plasticity than any isolable or predictable object’ (Colebrook, 2010, p.11). In other words, for Bergson, mind is plastic, pliable and subject to continual, and involuntary modification. Therefore, in contrast to Deleuze, for Bergson the notion of a machine ties mind to the intellect, utility, need, and work, it is suggestive of stability, inflexibility, and predictability, it reduces mind’s capacity for complexity, so that the intellect can achieve its end by the quickest possible means.¹⁶ For Bergson it is only when consciousness is at its most relaxed that mind is released from its pragmatic concerns. It is only then that it is capable of

¹⁶ Colebrook quotes Bergson extensively on this, ‘Consciousness in man is pre-eminently intellect. It might have been, it ought, so it seems to have been also - intuition. Intuition and intellect represent two opposite directions in the work of consciousness: intuition goes in the very direction of life, intellect goes in the inverse direction, and thus finds itself naturally in accord with matter. A complete and perfect humanity would be that in which these two forms of conscious activity should attain their full development.’ [...] ‘In the humanity of which we are part, intuition is, in fact, almost completely sacrificed to the intellect’ (Bergson cited in Colebrook 2010, p.9).

non-voluntary interaction with its environment. In other words, it is only when the intellect's machine like tendencies are suspended, for example, in a move toward sleep, that the mind's involuntary and unconscious capacity for creativity is unleashed. What are the consequences of Bergson's objections to the notion of a machine-like mind for the development of my writing practice?

Regardless of his hostility to cinema Bergson's focus on the positive affects of a relaxed consciousness suggests an alternative way to conceive of the viewer/writer's engagement with the camera's repetitive circuits in *Unrequited Love* as it:

draws you in through its cyclic rotations
through its vertiginous compulsion to repeat

you are on a loop

slowness slowly seeping through your nervous system
it's pointless to resist you participate

The mode of viewer/writer engagement suggested by my brief survey of Bergson's thesis, has less to do with the forced provocation of thought, as previously outlined in relation to Deleuze's cinema books, and more to do with the viewer/writer's relaxed, involuntary participation with the camera's repetitive rhythms, with its continual turn and return to the same places and spaces in *Unrequited Love*, over and over and on. Appealing to Deleuze, on the other hand, enables me to see the camera as a potentially thought provoking machine, a machine that extends our capacity to think beyond thought's habitual form. For Deleuze, unlike Bergson, the notion of the machine does not suggest inflexibility, quite the contrary, for him the intervention of a machine potentially generates new unforeseen thought.

In my encounter with these two philosophers two seemingly inconsistent accounts of viewer/writer engagement with camera movement in *Unrequited Love* are beginning to emerge, while one advocates provocation, force, and interruption, the other approves of suspension and relaxation. Rather than privileging one voice over the other, and thereby reducing the film's capacity for complexity, I want to explore and develop these conflicting accounts as they begin to unfold with different emphasis throughout my research project. These accounts are not intended to represent or reconstitute the fragments of an existing film, i.e., Christopher Petit's *Unrequited Love*, but to draw variation and difference from it. For example, while the interruptions and disruptions posed to conventional thought by the surveillance camera will play a key role in the development of the visual and text-based techniques used in Text One, in Texts Four and Five the notion of relaxation will act as a catalyst in the development of a mode of writing that aims to incorporate the involuntary thoughts and memories that flood the viewer/writer's relaxed consciousness as he or she is absorbed by the rhythmic turn and return of the camera in *Unrequited Love*. It is not a case of one account being more accurate than another, simply that each one testifies to the film's facility to generate competing variations on it.

Surveying Colebrook's short analysis of Bergson's objections to the idea of a cinematic consciousness has introduced me to a notion of brain plasticity that is seemingly irreconcilable with the image of a machine-like mind. However, despite their differences, neither Bergson nor Deleuze saw the human brain as a formed or finalized thing, for both philosophers the brain is plastic, pliable and capable of continually changing, it does not function according to a set of pre-determined rules, and it is not simply a repository for the resurrection of pre-

formed knowledge.¹⁷ For both philosophers there is an emphasis placed on the brain's involuntary interaction with its environment, on something from outside of it interrupting, provoking, or modifying and affecting thought. For both philosophers the brain is dynamic, embodied, and never entirely fixed.¹⁸

¹⁷ In their book *What is Philosophy?* Deleuze and Guattari say 'It is not surprising that the brain, treated as a constituted object of science, can be an organ only of the formation and communication of opinion: this is because step-by-step connections and centered integrations are still based on the limited model of recognition (gnosis and praxis, "this is a cube"; "this is a pencil"), and the biology of the brain is here aligned on the same postulates as the most stubborn logic. [...] If the mental objects of philosophy, art and science (that is to say vital ideas) have a place, it will be in the deepest of synaptic fissures, in the hiatuses, intervals, and meantimes of the non-objectifiable brain, in a place where to go in search of them will be to create' (Deleuze & Guattari, 1994, p. 209).

¹⁸ For a thought provoking philosophical survey of brain plasticity see Catherine Malabou's book *What Should We Do With Our Brain?* (2008).

Summary Of Part One Of Section One

In this section of my research project I have begun to explore some of the disorienting affects generated by my encounter with the surveillance camera in *Unrequited Love*, for example, how the discontinuous series of images shot by it prevent the viewer/writer from thinking through the film in a linear or conventional way. Using Deleuze's notion of the film brain I have begun to establish the role of the surveillance camera within my project as a mechanical eye that operates according to a principal of disinterested selection, i.e., that it shoots one image and then another without the logic of causal connection, and that it is a machine capable of disrupting our conventional habits of thought at the same time as it potentially provokes new ways of thinking, feeling, and seeing for the viewer/writer. I intend that the disruptions, interruptions, and obstructions performed by the cut between images shot by the surveillance camera will play a key role in the development of the visual and text-based writing techniques used in Text One.

Although I found the metaphor of cinema as a thinking machine to be a useful means by which to positively negotiate the cut that both links and divides images in *Unrequited Love*, I also considered how the notion of mind as a camera-like machine has been seen as both negative and limiting, through the ideas of Henri Bergson. It is Bergson's argument that has lead me to consider the possibility of an alternative mode of viewer/writer engagement with the camera's repetitive circuits, one that emphasizes relaxation over and above disruption and interruption. I intend that the notion of a relaxed mode of viewer/writer engagement with film will contribute to the development of the visual and text-based writing techniques used in Texts Four and Five toward the end of my thesis.

I began this section of my research project by surveying Daniel Frampton's notion of film writing and film thinking, as discussed in his book *Filmosophy*. My exploration of Frampton's argument enabled me to forge a connection between the notion of cinematic thinking and the development of a kind of cinematic writing. This connection enabled me, in turn, to articulate some of the theoretical concerns of this project, for example: that the theoretical connections I aim to develop within this thesis are demonstrative of a kind of cinematic thinking, i.e., of the movements in thought and feeling provoked for me during and after watching *Unrequited Love*. I therefore consider these connections to be indicative of a kind of cinematic writing, i.e., a writing that responds to, explores, and envelops the cinematic effects and affects generated during and after watching a film.

Frampton's ideas on writing also enabled me to articulate that the accounts that will unfold during the course of this thesis are not intended to reconstitute a coherent image of Petit's film, that they are not intended to represent it, but to evoke, generate, and support a series of variations on it; to shoot a series of retakes redrawn, again and again, with difference from my mis-recollection of *Unrequited Love*. In other words, rather than writing about Petit's film, I aim to use the effects, affects, and after-effects generated by it as a productive resource in the development of my writing practice, and as a means by which to write a series of conflicting accounts of my mis-recollected film into existence for the reader. For example, as we have seen, while one account, inspired by Deleuze's ideas on cinema, will emphasize the interruptions and disruptions performed by the discontinuous footage shot by the surveillance camera, another, inspired by Bergson, will emphasize the soporific affects generated by the camera's continual

turn and return to the same place spaces in *Unrequited Love*. It is not a case of one account being more accurate than the other, simply that each one will draw variation and difference from my mis-recollection of *Unrequited Love*.

Frampton's book is a manifesto, it sets out several possible ways that a writer could engage with cinema, however, although he advocates the use of poetic writing as a means by which to explore the notion of cinematic thinking, he does not experiment with the different ways that those thinking processes could actually evolve and manifest themselves in writing. The methods proposed by Frampton generally remain within the broad arch of performative writing i.e., he aims to evoke an existing film, and the affects and after-effects generated by it, for the reader through descriptive or performative practice. The crucial point of difference between his project and mine is that, the parts of the film I aim to evoke for the viewer/reader exist nowhere other than in the pages of this thesis. My film recollections are generated by Petit's film but they are no longer indexed to it. In other words, within the context of this project there is no stable, reliable referent to write about because the film, i.e., Christopher Petit's *Unrequited Love*, has dissolved amidst the flux of conflicting recollections provoked and engendered by it. Unlike Frampton, the film I aim to evoke for the viewer/reader is a film that will be performed and reformed, again and again, as it is forged into existence in writing.

Although Frampton raises the possibility of developing alternative modes of experimental writing he does not actually execute them. He explores identifies and describes the ways in which film interrupts, disrupts and alters our conventional habits of thought, but he does not strive to find a way to put those disruptions into writing. The kind of writing that Frampton advocates is not

representational, but it is still referential, his texts refer to a film, or series of films, that already exist. Like the text you are reading now, Frampton's writing is uniform and unobtrusive. The words are placed conventionally on the page without obstruction so that, as long as the reader is familiar with the grammatical rules, codes, structures and protocols that comprise it, the text is accessible by drawing on our conventional reading habits. In other words, rather than drawing reader's attention to the material properties of writing itself, to the way, for example, that the text is constructed, Frampton's writing almost recedes as it stimulates the reader to imagine an existing film described within it. One could say, that in so doing, Frampton's manifesto maintains: 'the illusion of the transparency of the printed page' (Dworkin, 2003, p.41). Despite his endorsement of poetic writing, Frampton's book generally confines language to its conventional communicative, referential function. Unlike Frampton, I want to find a way to engage the viewer/reader visually and viscerally with my writing practice. I want to develop a mode of cinematic writing that disrupts and interrupts the reader's conventional route through a text, and, in so doing, draws his or her attention to the properties of printed page itself. I want to find a way to emphasise the status of these texts as printed artifacts. Frampton's manifesto does not offer me the visual and text-based cinematic techniques that I believe could make the parts of my mis-recollected film visually and physically palpable for the reader in writing.

My exploration of Frampton's manifesto has, therefore, lead me to the following questions: how have other writers used cinema as a resource to alter and transform their writing practice? How can I incorporate cinematic effects such as the cut, into my writing practice with the aim of making the reader see and feel

the disruptions and interruptions posed to me by the discontinuous footage shot by the surveillance camera in *Unrequited Love*? In order to engage with these questions I have found it necessary to expand my research project, to open it up to include a survey of experimental writing techniques in literature. Although these techniques generally fall outside of the realms of academic writing, they nevertheless embrace and envelop a diverse array of cinematic effects and affects in visual and textual form. Can the visual and textual techniques used by novelists and poets be utilized to develop written equivalents for the effects, affects and after-effects generated by the surveillance camera in *Unrequited Love*?

I will begin the next section of my research project with an exploration of the experimental writing techniques developed by the American novelist William S. Burroughs. Like Deleuze's time-image cinema, and the surveillance camera in *Unrequited Love*, Burroughs' cut-up writing technique disrupts our conventional thinking habits. What is crucial with regard to the development of my writing practice is that the writing technique developed by Burroughs revolved around the intervention of a machine, and the performative act of cutting. Can Burroughs' cut-up writing technique be used and adapted to develop a practice-based mode of cinematic writing that incorporates the cut that disconnects and reconnects images in *Unrequited Love*?

Part Two - William S. Burroughs' Writing Machine

Introduction

In this section of my research project I will draw a network of parallels and connections between the writer William S. Burroughs' cut-up technique, Gilles Deleuze's time-image cinema, and my recollection of camera movement in *Unrequited Love*. The series of theoretical connections I will forge between the writer, the philosopher, and the film are intended to support and evoke the parts of my mis-recollected film. As I have said, I consider these theoretical connections to be indicative of a mode of cinematic thinking, i.e., of the movements in thought and in memory provoked for me during and after watching *Unrequited Love*, I therefore consider them to be demonstrative of a kind of cinematic writing, i.e., a mode of writing that is engaged with, responds to, and investigates the effects and affects generated during and after watching a film. Although I will return to many of themes already covered in the previous section of this thesis, for example, the notion of the camera as a non-human potentially thought provoking machine, the emphasis will shift toward the exploration of, and experimentation with, cinematic techniques in writing.

William S. Burroughs developed a written technique that spliced, diced, delinked, and relinked words, (and sometimes images), in a manner that was not dissimilar to the editing techniques used in cinema. Burroughs' developed in-depth montage techniques. He had a practical working knowledge of film, and went on to make several short experimental movies in collaboration with the director Anthony Balch, these include *Towers Open Fire* (1963), and *Bill And Tony* (1972). He was one of the most vocal practitioners of cinematic technique in writing. In this section of my thesis I will explore the ways in which Burroughs

makes use of film as a resource to alter and transform his writing practice, and the possible consequences of his writing technique for the reader. I will establish how the notion of the machine intervenes in Burroughs' cut-up writing technique. The purpose of this exploration being, to see if Burroughs' cut-up technique can be used to develop a mode of practice-based writing that incorporates, and works with, the disruptions and interruptions posed to the viewer/writer by the cut that disconnects and reconnects images in *Unrequited Love*.

I should make it clear from the outset that it is not my aim to replicate, or perform the procedures formulated by Burroughs in order to make an actual cut-up text. My exploration of Burroughs' procedure is inspirational, rather than instructional, in the development of certain visual and text-based techniques used in Text One. At relevant points throughout the theoretical text that follows this introduction I will: discuss how Burroughs' cut-up technique has inspired the development of the techniques used in Text One, and the possible consequences of the writing techniques used in it for the reader.

William S. Burroughs' Cut-Up Technique And The Surveillance Machine

I want to begin by outlining some of the negative connections Burroughs made between cinema and consciousness, before going on to investigate how he proposed to disrupt and undermine the writer/reader's habitual thinking patterns through the development and implementation of, a series of visual and text-based cinematic techniques in writing.

Like Gilles Deleuze, Burroughs believed that perception was both regulated and controlled by a network of endlessly recycled clichés and opinions that aim to maintain a coherent image of *the* world. Burroughs would go on to call this coherent image 'the reality film'. In a conversation with Conrad Knickerbocker of *The Paris Review*, Burroughs clarifies his point with reference to his cut-up novel *Nova Express* (1964):

[i]mplicit in *Nova Express* [he says] is a theory that what we call reality is actually a movie. It's a film, what I call a biologic film (Burroughs cited in Murphy, 2004, p.29)

and again in his book *The Third Mind* (1978) he says:

“[r]eality” is apparent because you live and believe it. What you call “reality” is a complex network of necessary formulae ... association lines of word and image presenting a prerecorded word and image track (Burroughs in Burroughs & Gysin, 1978, p.27).

Like Henri Bergson,¹⁹ Burroughs draws a parallel between consciousness and its cinematic tendencies before vehemently objecting to them. According to him, this internalized 'reality film' coherently integrates what would otherwise be a disparate medley of sounds, images, smells, sensations, and thoughts. The 'reality film' forms a seamless motion picture, a coherent narrative that prevents the viewer/reader/writer from experiencing anything outside of it. Like Deleuze's

¹⁹ See Bergson, cited in Deleuze, 1992, p.2. As discussed earlier in Part One of Section One concerning Bergson's objections to the notion of a camera-like editing consciousness.

movement-image, Burroughs' 'reality film', and the connections made by it, are seen by the writer as both rational and limiting. They reduce complexity and, thereby, give the impression that things, movements, images, and sounds run on from one another in a logical and coherent way. The 'reality film' maintains the logic of cause and effect and, in so doing, inhibits the emergence of any: 'other principle of juxtaposition' (Murphy, 2004, p.41). For Burroughs this was an intolerable situation, and in order to escape the control imposed by the despotic 'reality film', he developed an experimental writing technique that incorporated the cut, the gap, and chance intervention. His technique was designed to escape the conscious and unconscious thought patterns and associations that he believed were forced upon us by the 'reality film'. Burroughs' response to the 'reality film's' enforced tyranny was at once physical. He literally cut it up. He spliced, diced and rearranged the established order of syntax, and the rational logic of grammar, in order to interrupt and disrupt the seemingly seamless flow of communication established by it. According to Timothy S. Murphy, Burroughs' cut-up technique automatically pits the 'reality film' against itself, the key to this sabotage being the systematic: 'disordering of the carefully integrated images that give the film its consistency and predictability' (Murphy, 2004, p.52).

Burroughs disassembled printed texts that were written, not only by himself, but also by other writers, before reassembling and rearranging them in an alternative order. It was through the performative act of cutting, and the gap between images, words, and sentences introduced by it, that Burroughs believed an unpredictable, uncontrollable future, and an alternative kind of thinking would leak out. The development of the cut-up technique was, therefore, driven by the desire to liberate thought from the image imposed on it by habit; by the conscious

thinking patterns that Burroughs called the 'reality film'. Like Deleuze's time-image cinema, Burroughs' cut-up technique demands that recognized image chains be broken before being reconnected across the independent gap that separates them. Burroughs' cut-ups exploit the gap, they make use of it, because it is through the disruptions and interruptions posed to the writer/reader by it, that he detected the possibility of thinking outside the confines of the 'reality film'. I will argue that, like Burroughs' writing technique, the footage shot by the surveillance camera in *Unrequited Love* cuts arbitrarily from one image to the next without the logic of causal connection, and that as it does so it effectively interrupts and disrupts the viewer/writer's conventional viewing habits. Burroughs' desire to disrupt and interrupt conventional modes of communication through the physical action of cutting, therefore enables me to begin to articulate my desire to undermine the surveillance camera's despotic association with control and order; the return of the same without difference, by making productive use of the cut between images shot by it in the development of practice-based mode of cinematic writing.

I want to begin to explore some of the techniques used by Burroughs in his now famous cut-up method, in order to establish how they relate to cinema. The key point of interest to me here is that Burroughs chose to use and develop visual and text-based cinematic techniques in writing in order to sabotage the film that he believed was playing on and on in his head. What can the visual and text-based techniques developed by Burroughs' offer me with regard to the development of a cinematic writing?

For Burroughs the development of the cut-up technique owed a debt to cinema, it was a debt that he acknowledged in the following way:

cutting and rearranging a page of written words introduces a new dimension into writing enabling the writer to turn images in cinematic variation (Burroughs cited in Murphy, 1997, p.215).

In his book *Wising Up The Marks* (1997) Timothy S. Murphy expands on Burroughs' claim suggesting that it is cinema itself that provides:

the theoretical foundation of textual cut-ups, rather than the reverse, [cinema, he says,] offers Burroughs an immediately accessible form through which to lead his audience to an understanding of his textual innovation (Murphy, 1997, p.215).

According to Murphy, Burroughs' experimental cut-up texts not only draw on cinema as a resource, they can be profitably read and negotiated through the reader's own knowledge of, and familiarity with, cinema. In other words, we the reader can find a way to engage with Burroughs' texts by drawing on our own experience of going to the movies. I want to focus on one particular example, within which Burroughs draws on cinema as a visual resource to alter and transform his writing practice, the purpose of this being, to see if Burroughs' use of visual technique could contribute to the development a mode of writing that incorporates and works with the disruptions and interruptions posed to the viewer/writer by the surveillance camera in *Unrequited Love*, and to begin to explore the possible impact that the use of visual technique in writing could have for the reader.

Burroughs does not always use visual techniques to disrupt and interrupt the reader's passage through his texts but there are instances where he does. His engagement with visual technique in writing can be seen, and physically experienced, in the typeset experiments deployed in his faux film script *The Last Words of Dutch Schultz: A Fiction In The Form Of A Film Script* (1969). In *Dutch Schultz* Burroughs uses a two-column film script structure in order to separate:

‘the sound and image tracks of a “non existent film”’ (Murphy, 2004, p. 107). The reputed subject of this film was the real-life gangster Dutch Schultz. In the left hand column of the script Burroughs describes image and action, while in the right hand column he lists dialogue and non-diegetic sounds such as music, sirens, silence, and breath. The script is cut with black and white photographs derived from a variety of sources, e.g., Hollywood films, documentary footage, and newspaper reports. Although the text itself imitates the clichéd language and verbal style of a Hollywood gangster movie, as Anthony Enns points out, this is no ordinary film script. Enns puts it the following way:

rather than following the strict format of traditional screenplays, Burroughs’s script simultaneously represents both an imitation and a subversion of yet another institutional form of textual production [i.e., the film script] (Enns, 2004, p.107).

In other words, as Burroughs’ screenplay cuts ‘real’ and ‘imaginary’ image and text together, it draws the reader’s attention to the constructed nature of film, to the way images and sounds are spliced together to form a seamless continuity, and the way dialogue is used to give the impression of an integrated coherent character. However, I argue, Burroughs’ film script not only sabotages the medium it works with, it also sabotages the practice of reading itself. What role does visual technique play in the subversion of conventional reading practice in Burroughs’ faux film script?

In *The Last Words Of Dutch Schultz* Burroughs uses visual technique to cut across, interrupt, and alter the pace and line of reading; for example, the two column sound and image tracks vie for the reader’s attention so that, unable to follow a linear course through it, he or she is forced to find an alternative means by which to negotiate the script, for example, he or she might read one column

after another, start from top to bottom, or jump across and between columns. It is possible to enter the text in a variety of ways. No one line of approach is privileged above another, the route through the text is left almost entirely to the reader's own preference. To draw a parallel with Deleuze's time-image cinema, Burroughs' text engages the reader through sight and sensation. The gap between image and sound is rendered independent; the grammatical structure of sentences are interrupted and disrupted; it is impossible to integrate the text into a rational, coherent narrative. In *Dutch Schultz*, I argue, the viewer/reader is forced to physically engage with the text, to feel as much as think through it. The practice of reading, as Burroughs conceives of it, is not directed solely toward the intellect, the reader is not told what to think, or how to read, but is instead forced to find a way to read the text as he or she is pulled in several directions at once. If we accept Timothy S. Murphy's claim that cinema provides the reader with a basis from which to apprehend Burroughs' cut-up texts, (Murphy, 1997, p.215), perhaps it is now possible to say that our response to *Dutch Schultz* is less literary than it is cinematic; that, because Burroughs' text makes use of techniques that are more often associated with cinema than they are with literature, for example, the two column structure that separates the sound and image tracks, the reader is unable to draw upon his or her conventional reading habits as a means by which to comprehend the text; that, instead, Burroughs' faux film script stimulates the reader to draw upon his or her memory and experience of going to the movies as a means by which to apprehend the text; that *Dutch Schultz* is less a literary text, than it is a mode of cinematic writing. How has my exploration of *The Last Words Of Dutch Schultz* inspired the use of visual technique in Text One?

I ask that the reader now turn to the small scale versions of Text One as seen in the separate folder, i.e., the Thumbnail Layout, and the Two Page Per Sheet Layout of the text. As the text itself is un-paginated I refer the reader to the page numbers facing the Thumbnail Layout.²⁰

In Text One I aim to explore and incorporate some of the disruptions and interruptions generated during the viewer/writer's encounter with the footage shot by the surveillance camera in *Unrequited Love*, as it shifts awkwardly and disinterestedly from one image to the next without the logic of causal connection; to find a way to incorporate the cut between images into my writing practice. In Text One Burroughs' film script format, and its two-column structure, provides both a frame, and a means by which to negotiate the discontinuous stream of images shot by the surveillance camera, without integrating them into a coherent narrative. In this text, therefore, images are not intended to propel a single narrative line forward. On page one, for example, we see a scene framed by a window, which unfolds as follows:

A lone window remains illuminated and a dull interior light casts the elongated silhouettes of two unidentified figures across a vertical roller blind, the makeshift screen that unintentionally reveals and conceals them. It's impossible to tell, it's unclear from a distance, whether they are animated in violent dispute, agitated limbs, unfurled and unhinged, a push? a struggle? a fight?

However, before the scene has had time to conclude the disinterested observer moves on to the next series of images, as seen on pages three and four:

fingers drumming against steering wheel covers

and

engines that are still ticking over

²⁰ Please see Appendix B for a small-scale archival record of Text One in Thumbnail Layout.

This second series of images do not serve to explain or clarify what happened in the first scene, instead the possibility of narrative progression is suggested, before being abruptly thwarted. Similarly on page seven we see a lone man enter the frame at the bottom right of the screen:

his left arm is clasped tightly across his chest, and, while shielding his body from the harsh wind, he drives his bent torso into the sudden, persistent rain,

rain that hits the camera lens, pelting, beating, pounding, rain breaking slantwise across it, rain forming tiny rivulets, which, when caught by the street lamps start to glisten,

his right hand clasps a brief case which beats methodically against his leg, gyrating to the rhythm of his steady, predictable gait, it's impossible to tell where he is heading, or to surmise where the two figures have gone, the scene is over before it has finished, and finished before it began

This scene is interrupted twice:

1. by rain as it hits the camera lens
2. by the directorial footnote that issues from the base of the page

Once again the camera moves on without establishing any causal connection between the first image, and the one that follows it; once again the first scene is left without conclusion. Many of the visual disruptions and interruptions used in Text One are inspired by Burroughs use and subversion of the film script format. For example, indications of sound, image, and camera movement, i.e., the signposts that run along the left hand column of the text, are intended to act as:

1. anchor points, i.e., way to contain the chaotic collection of images that derange the city, and scramble the films narrative thread
2. as a means by which to separate image, sound, and camera movement, i.e., to introduce a palpable gap between them

These anchor points are used to simultaneously order and interrupt the reader's passage through the text; to both establish and undermine any sense of coherence

within it. If the reader would now turn to the Thumbnail Layout he or she will see that Text One is punctuated by a horizontal line of writing that, more often than not, runs close to the bottom of the page. This line is intended to lend a sense of visual continuity to the text, most notably with reference to the camera's persistent, insistent movement onwards from one image to the next, over and over and on. However this horizontal line is also interrupted in several ways, for example, between pages five and ten the horizontal line of text is cut by the vertical black line that forms the texts two-column structure. On pages three and four the text begins to run along the top edge of the script, encouraging the reader to feel as well as see the visual discontinuities in the line of the text. On page one, three, and four advertising slogans and traffic commands jar the reader's passage through the text, through the use of the alternative fonts, Helvetica and Arial, and the introduction of the colour red, as seen in the command TRAFFIC SLOW DOWN. These slogans and commands are intended to recall the inhuman voices that pervade and invade the sound track in *Unrequited Love*. Between page three and four a palpable gap divides the word drumming into two halves.

As an additional source of interruption, a series of faux directorial notes issue instructions from the base of page eight, these notes are intended to lend a sense of repetition and variation to the text; the gist of a story already told, cut-up and retold differently, over and over and on. This technique is derived from Marguerite Duras' novel *The North China Lover* (1994), within which Duras uses a series of footnotes to trouble the reader's ability to make a clear distinction between genres, i.e., book and film, memoir and fiction. In Text One this technique is used to trouble the time of the text. Is the film we are allegedly

watching taking place now in the present of screen time? Or is it a script for an unmade film? Is it a film or a film script?

If the reader would now turn to the full scale copy of Text One, (see the separate museum box),²¹ he or she will find that, although the un-paginated text is intended to be read in a specific order, as indicated by the page numbers facing the Thumbnail Layout, this format gives the reader the freedom to rearrange the text in a variety of ways. For example, the text could be arranged in a continuous horizontal line, not unlike a filmstrip; vertically; or as it is seen in the Thumbnail Layout. The individual page format also allows the reader to accentuate or play down the level of interruption to the text. For example, the gap that divides the word drumming into two halves, between pages three and four, can be increased or decreased depending on how the reader decides to arrange the text. If the reader so wishes, this format also enables him or her to entirely rearrange the order in which the text is read, thereby undermining the 'author's' sequential intentions.

As we have seen, in *The Last Words Of Dutch Shultz* the activity of reading is not directed solely toward the intellect, and, likewise, in Text One I aim to engage the reader visually and viscerally with the text. For example, rather than casting the viewer/reader as the passive recipient of a pre-formed knowledge about a film that already exists, Text One aims to encourage the viewer/reader to actively participate in the construction of a new film recollection, one that emerges in his or her encounter with my writing practice. Therefore, despite the fact that the writing in Text One is relatively conventional in comparison to Burroughs' texts, it is also possible to say that the visual techniques used in it resist passive assimilation by the reader; that writing is not exclusively used as a

²¹ Please turn to Appendix A for an archival record of Text One.

‘transparent’ means of communication. In this text writing is not intended to recede as it evokes the presence of a film for the reader, instead, as the reader encounters the visual interruptions en route through it, he or she is made physically aware of how the text is constructed, of how the words are placed on the page. In Text One I make use of techniques that are more often associated with cinema than they are with literature, i.e., the editors cut and the screenwriter’s script, as a means by which to render the gap between images, and images and sounds, visually palpable in writing. What other project developments can be drawn from my encounter with Burroughs’ faux film script?

What interests me about *Dutch Schultz* with regard to the development of my project is not only that Burroughs makes use of and undermines the conventional film script format, but that, as he does so, he begins to write a non-existent film into existence. Burroughs’ film script does not aim to evoke a film that already exists for the reader, the implied task of the performative film theoretician, but instead makes the presence of a non-existent film felt, both visually and textually, within the documentary ‘evidence’ supplied to support it. Burroughs creates this otherwise non-existent film as an object within the text by providing an archive of pictorial and textual ‘evidence’ to validate and corroborate its reputed existence. Like Burroughs, I aim to utilize institutional forms of textual production such as the eyewitness testimony, the film script, and the archive, as a means by which to write the parts of my mis-recollected film into existence for the viewer/reader. Like him, I intend to use cinematic techniques in writing as a means by which to simultaneously recall and sabotage the medium I am working with. For example, the same systems used in institutional forms of textual production to support or verify a claim or argument, such as directorial

footnotes, are used in Text One to undermine the assumption that they are automatically indicative truth, i.e., rather than verifying a sense of time and place within the text, they are used to undermine it. In Text One these techniques are used to draw the viewer/reader's attention to the formal composition of the text, to the way that devices, such as typography and footnotes, which are often used to signify authority and truth, can also be used to subvert it. I intend that conventionally marginalized referencing systems, such as footnotes and side notes, will continue to play a central, and subversive, role in the development of Text Three and Text Five.

Although it is possible to draw a parallel between Burroughs' faux film script and my desire to write my mis-recollected film into existence, further comparisons between the two projects also highlights a key point of difference; rather than generating documentary evidence to support the existence of one film, I aim to develop a theoretical and practical means by which to evoke a series of competing images of *Unrequited Love*; to draw variation and difference from my mis-recollection of it. Nevertheless, Burroughs' faux film script suggests a way to use visual technique to develop a series of experimental texts that will act as the material trace of an otherwise non-existent film. In printing each full-scale copy of my practical texts on German Etching paper, encasing them in individual folders, and storing them in an archive box, (thereby encouraging the reader's tactile, physical interaction with them), I offer the reader tangible evidence to support the existence of my mis-recollected film. Within the context of this project, therefore, the parts of the film I aim to evoke for the reader will only exist within the series of theoretical documents, i.e., the document that the reader is

reading now, and practice-based texts that generate and support them. Text One, *A Liquid City In Motion*, is the first of these practice-based artifacts.

As demonstrated in *The Last Words Of Dutch Schultz* Burroughs' cut-up texts are not a conventional read, and the cinematic writing techniques deployed within them are intentionally disruptive and interruptive. I want to expand on the processes involved in the making of the cut-up texts with the aim of drawing further parallels between them, the discontinuous footage shot by the surveillance camera in *Unrequited Love*, and the evolution of the visual techniques used in Text One. The key point of interest here, with regard to the development of my project, is how Burroughs incorporates the notion of the machine within his writing practice, with the aim of taking conventional thought beyond its habitual form. How does the notion of the machine intervene in Burroughs' writing technique?

In Burroughs and Gysin's book *The Third Mind* (1978) the writer and critic Gérard-Georges Lemaire contributes an essay, *23 Stiches Taken*. In his essay Lemaire describes the cut-up method as a ruthless text shredding mechanism, a writing machine that effectively eliminates the presence of the author as controlling consciousness within a text. What interests me here is the implied suggestion that an authorless mode of writing could potentially take place in the writer's collaboration with a machine, for the purposes of this project that machine would be the surveillance camera in *Unrequited Love*. How does this authorless mode of writing emerge within Burroughs' writing practice? Can the surveillance camera, and the cut between the images shot by it, be seen as a kind of writing machine?

Pointing out that cut-up technique was introduced to Burroughs by his friend and collaborator Brion Gysin in 1959, Lemaire goes on to quote Burroughs extensively on the procedures involved in, and the consequences of, his experiments. These experiments gave precedence to a mechanical formula, to a machine-based method of writing. In a kind of how-to-do a cut-up demonstration, Burroughs outlines the mechanical process involved in the procedure in the following way:

[t]ake a page of a text and trace a median line vertically and horizontally./ You now have four blocks of text: 1, 2, 3, and 4./ Now cut along the lines and put block 4 along side block 1, block 3 along block 2. Read the rearranged page (Burroughs in Burroughs & Gysin, 1978, p.14).

As Burroughs' methodical description demonstrates the cut-up technique is not an actual machine; however, the procedures involved in the production of the cut-up texts exhibit certain mechanical tendencies, i.e., the systematic slicing, dicing, folding, and rearranging described above, a procedure that Burroughs claimed could be repeated and used by anyone. As Lemaire points out, the associations made by Burroughs' writing machine were effectively: 'uncontrolled by the intelligence' (Lemaire in Burroughs & Gysin, 1978, p.14), consequently Lemaire is able to claim that the writer's authorial presence was efficiently eliminated by the procedure, i.e., it was not Burroughs writing the cut-up texts, but his machine-based-writing technique.

Although Burroughs does not make it explicit in the above example, the cut-up texts were often derived from a variety of sources, his novel *Nova Express*, for example: 'cut together Shakespeare, Joyce, Rimbaud, Genet, Kafka, Conrad, pulp science fiction and other texts' (Knickerbocker cited in Murphy, 2004,

p.39).²² These new texts often seem fractured, comprised as they are of disjointed and interrupted voices, of sentences that no longer ‘make sense’. In this way Burroughs’ texts could be said to bear a formal resemblance to the stream of consciousness writings of James Joyce and Virginia Woolf, however, as we have seen, there is an essential difference between them. Using a machine-based writing technique, the cut-ups aimed to thwart the mental mechanisms of selection that Burroughs associates with conscious thought patterns, to free thinking up from the habits and need-based selections that Henri Bergson says are the goal of the intellect. The aim of the cut-up experiments was to take the ‘writer’ and reader beyond the usual limits of thought, rather than to reflect or represent its processes in writing.²³ The intervention of a machine, or of a mechanical cutting mechanism, enabled him to side step his own predictable thought patterns in writing, producing unexpected juxtapositions between words and sentences, a random collaboration between writers who would not usually be associated with one another. I argue that, like Burroughs’ writing machine, the camera in *Unrequited Love* is a mechanical eye that operates according to a principle of disinterested selection, and that as such it exploits and incorporates the random, chance associations made possible by the intervention of a machine; that, like Burroughs’ cut-up technique, the surveillance camera, and the discontinuous footage shot by it, has the potential to be used as a kind of writing machine. I want to explore the evolution of the visual techniques used in Text One with the aim of establishing how the notion of the machine has intervened in, and altered, my writing practice.

²² Burroughs discusses his use of other writers in *Nova Express* in an interview at the beginning of *The Third Mind* (Burroughs in Burroughs & Gysin, 1978, p. 6).

²³ I should add that, both Joyce and Woolf had an interest in cinema as an emerging medium and in the possible effects that it might have on writing.

As I have already said, Text One evolved through a desire to find a way to incorporate, to write with, rather than about, the surveillance camera's disruptive rhythms as the footage shot by it moves discontinuously from one image to another in *Unrequited Love*. Although I did not use Burroughs' machine-based writing method to make the text, I argue that his technique enables me to articulate how my encounter with the surveillance camera has challenged and altered my writing practice. Unexpectedly that challenge manifested itself through the development of, and experimentation with, visual technique in writing. Text One moved through numerous visual configurations before reaching its final form. It was initially written as a continuous piece of writing, the only source of interruption being the use of alternative fonts and colour. I found this initial draft unsatisfactory, primarily because it did not make the disruptions and interruptions posed to me while watching the film palpable for the reader in writing. The visual techniques used in Text One evolved through a desire to make the reader feel, as well as see, some of those disruptions in writing.

The format of the text progressed through a process of experimentation within which parts of the text were moved around and rearranged on the page, a process within which the text itself initially became less, rather than more, coherent. With the introduction of Burroughs' equal two-column structure, as seen in *The Last Words Of Dutch Schultz*, this sense of incoherence was exaggerated. For example, in some of the earlier drafts, the sound and image tracks move from column to column without following a logical or predictable order. The reader's route through the text was less defined, more open, than it is in the final version, i.e., the reader could choose an entry point, from left to right, or from top to bottom. Unexpectedly, however, I found this format restrictive. It

did not provide me with a means by which to evoke a sense of the camera's relentless movement onward from one image to another, over and over and on. I wanted to develop a visual means by which to incorporate that continuous movement, while simultaneously emphasizing the sense of disruption and interruption that I had experienced while watching the film. In later versions of the text I dispensed with Burroughs' equal two column structure, in favor of a more sequential film script format, as seen in the final version of the text. This format enabled me to introduce a series of visual cues to guide the reader through the text, e.g., the horizontal line of writing that almost always runs close to the bottom of the page; it enabled me to stack images and sounds on top of one another so that they continue on without any logical or predictable order. I found that this format allowed me to combine a sense of continuity, i.e., the camera's relentless movement onward, with a sense of discontinuity and interruption.

The visual techniques used in Text One evolved in response to my experience of watching, and feeling, the continuities and discontinuities performed by the camera in *Unrequited Love*; through a desire to find a way to incorporate the cut between the images shot by it into my writing practice. To a certain extent, therefore, Text One could be described as a collaboration between the surveillance machine and me. It is in this way that, I suggest, the surveillance camera has been used as a kind of writing machine; i.e., as a machine that has intervened in and altered my writing practice. I want to continue to explore Burroughs' cut-up writing technique with the aim of establishing some of the differences between his writing method and mine, the purpose of this being to begin to reflect on the possible consequences of the visual techniques used in Text One for the reader.

For Burroughs, the cut-up technique was capable of generating new ways of writing, thinking, and reading, and, for him, these new ways of writing, thinking, and reading were indicative of a kind of freedom from the constraints imposed on us by the 'reality movie', the controlling consciousness he believed was playing over and on in his head. I want to briefly explore the historical 'evolution' of the cut-up technique, in order to establish why Burroughs' believed this to be the case

According to Gérard-Georges Lemaire the 'origins' of Burroughs' shredding machine can be traced back to the random writing methods undertaken by various members of the anti-art movement Dada²⁴ wherein, for example, the pages of a newspaper were cut up and thrown into a hat before the individual fragments were pulled out and arbitrarily reassembled, word after word, after word, the result: a nonsense text that scrambled any pre-established meaning. However, as Lemaire points out, there is a key difference between the two techniques. According to him, although the cut-up texts upset the semantic order, unlike Dada the drive behind Burroughs' technique was not the production of a nonsense text, but the generation of: 'a new form of readability' (Lemaire in Burroughs & Gysin, 1978, p.14). Nevertheless, and despite establishing Burroughs' aims in contrast to those of Dada, in a seemingly contradictory statement Lemaire goes on to say:

Brion Burroughs and William Gysin [free the word from the tyranny of grammar and syntax, and, in so doing], they reach a point indicative of unreadability (Lemaire in Burroughs & Gysin, p. 20).

²⁴ Burroughs himself credits the invention of the cut-up technique with numerous other writers including the Zurich Dadaist Tristan Tzara, and writers T.S Elliot and John Dos Passos. (Murphy, 1997, p.205).

How can we explain the association that Lemaire draws between: ‘a point indicative of unreadability’ (Lemaire in Burroughs & Gysin, p.20), and the establishment of: ‘a new form of readability’? (Lemaire in Burroughs & Gysin, p.14)

At the end of the how-to-do a cut-up procedure cited earlier, Burroughs calls for the reader to ‘read the rearranged text’ (Burroughs in Burroughs & Gysin, 1978, p.14). To follow his command, however, is no straightforward matter. In the cut-up texts, as we have seen, the reader is thrust into a series of sounds and images that fail to cohere, he or she is effectively forced to feel the unintelligible clash and collision between words as they are violently separated by a gap. Burroughs undoubtedly presents his reader with writing that veers toward the unreadable, toward a chaotic explosion of words. However, regardless of the obstacles Burroughs texts present to the reader, Lemaire claims this unreadability is only ever provisional. These texts may be difficult to read if approached in a conventional manner, but, he implies, they are not nonsense. How do the cut-ups provide a viable alternative to conventional reading practice?

The cut-ups are performative rather than constative i.e., the reader does not find meaning already made within them, instead he or she is invited to participate in the construction of it, to forge new connections between a disparate series of images, words, and sounds. As we have seen in Burroughs’ faux film script *The Last Words Of Dutch Schultz*, the cut-up texts do not aim to engage the reader solely through the intellect, instead the reader is forced to feel the halting sentence structures, to experience the unexpected variations in vocal rhythm and intonation,

as the texts cut a series of different voices together.²⁵ The cut-ups sabotage signification, and, as they do so, reading itself is forced to become a physical and embodied experience. The reader feels the force of the cut-up texts precisely because he or she is unable to comprehend the meaning of the ‘sentences’ written in them. One could say, therefore, that the cut-ups render the reader temporarily illiterate; that they defamiliarize our habits of communication. It is in this way that Burroughs’ texts can be said to veer toward Lemaire’s ‘point of unreadability’ (Lemaire in Burroughs & Gysin, 1978, p.20). But it is also because the cut-up texts obstruct our conventional reading habits that, Lemaire implies, our habits of thinking and reading are involuntarily forced to reorganize in our encounter with them. We have seen something similar in *The Last Words Of Dutch Schultz* as the reader is forced to find a way to negotiate the texts two-column structure; to find a way to read the text en route through it. To draw a parallel with Gilles Deleuze’s time-image cinema, i.e., to use cinema as a means by which to grasp Burroughs’ textual innovation, the cut-up texts present an obstacle to conventional thought, and it is by way of that obstacle that Burroughs believed new ways of thinking, reading, and writing were potentially generated. The modes of thinking, seeing, feeling, and reading provoked by the cut-up texts do not conform to a pre-established model; they do not reflect, or return the reader to his or her former self, instead the reader is ‘violently’ moved, and potentially altered by his or her embodied interaction with them. In other words, the cut-ups take the reader beyond his or her own habits of thinking and reading, and, in so doing, new modes of thinking and reading are potentially produced by them (see Burroughs

²⁵ Burroughs argues that the cut-up technique ‘can show the writer what words are and put him in tactile communication with his medium. This in turn could lead to a precise science of words and show how certain word combinations can act on the human nervous system.’ (Burroughs, 1969a, p.28).

in Burroughs & Gysin, p.4). The point indicative of unreadability that Lemaire speaks of is a catalyst that incites the reader to actively participate in the establishment of 'a new form of readability' (Lemaire in Burroughs & Gysin, p.14). It is in this way that Burroughs' cut-ups can be said to provide a viable alternative to conventional reading practice. For Burroughs, like Deleuze, new modes of thinking, feeling, and reading grow in the gap, William Burroughs' cut-up technique makes us violently and physically aware of this process.

Having already utilized Burroughs' cut-up technique as a means by which to articulate my own use of the surveillance camera as kind of writing machine, I want to go on to use Lemaire's equation between unreadability, and the generation of new forms of readability, to reflect on the use of visual technique in Text One. As I have already said, like Burroughs' cut-up texts, Text One does not aim to engage the reader solely through the intellect, instead the reader is invited to participate visually and rhythmically with it. However, rather than striving to eliminate the presence of the author, the drive behind the development of Burroughs' writing machine, Text One evolved through, what could be described as, a collaboration between the surveillance camera and me. In other words, Text One does not strive to eliminate the author, but to establish the presence of a kind of co-author emerging between the viewer and the film. Unlike Burroughs' cut-up texts, the writing deployed within Text One is relatively conventional; it is evocative and anthropocentric; it aims to incorporate and work with the sensations provoked for me during and after my encounter with the surveillance camera, and the discontinuous footage shot by it. Although signification is occasionally troubled, as can be seen and felt in the gap that separates the two halves of the word *drumming* on pages three and four, this effect does not render the text

unreadable. One could say that Text One takes the form of a cut-up without utilizing the techniques capacity to violently impact on thought, or to actively engage the reader with the generation of new meaning. If Text One challenges the reader's norms and expectations, if it interrupts and disrupts conventional reading practice, if it generates an alternative kind of readability at all, it does so through the reader's engagement with visual technique. It is visual technique that potentially elicits an embodied response from the reader, as he or she is forced to negotiate the discontinuities initiated by it; it is visual technique that prevents the reader from regarding the text as a 'transparent' means of communication. In Text One, therefore, one could say that my writing strives to find a more orthodox balance between continuity and discontinuity, order and interruption, readability and unreadability, convention and experimentation, then can be found in Burroughs' cut-up writing technique.

Summary Of Part Two Of Section One

Almost everything that Gérard-Georges Lemaire claims for Burroughs' cut-up texts can be applied to the viewer/writer's encounter with the surveillance camera in *Unrequited Love*, and to the cut between images shot by it; a movement that Lemaire says castrates 'the continuum of meaning' (Lemaire in Burroughs & Gysin, 1978, p.17). For example, while Burroughs' cut-up technique rearranges the semantic order of an existing text, the discontinuous footage shot by the surveillance camera rearranges the spatial order of the city, it unmakes and remakes it. While Burroughs encourages his reader to discover alternative ways to read the cut-up texts, so the viewer/writer is encouraged to discover an alternative city, a new movie, or several variations on it, as he or she is forced to forge new connections across the independent gap between images in *Unrequited Love*. My exploration of Burroughs' writing technique has enabled me to establish the surveillance camera as a kind of writing machine, i.e., a machine that has intervened in and altered my writing practice; a machine for making new connections between images.

Burroughs' writing method has introduced me to a number of visual and written techniques that are derived from the movies, some of which have been inspirational in the development of Text One, for example, the use and subversion of the film script format as a means by which to: begin to write the parts of my mis-recollected film into existence; incorporate the disruptions and interruptions posed to me while watching the film into my writing practice; make the independent gap between images, and images and sounds, present and palpable for the reader in writing.

In Burroughs' technique I found a literal equivalent for the cut, and, seen alongside Deleuze's ideas on cinema, his writing technique furnished me with a means by which to begin to negotiate the chaotic collection of images shot by the surveillance camera in *Unrequited Love*. However, Burroughs' technique is cinematic in a very specific way, his writing method performs the constructive processes involved in making a film, i.e., the editor's cut, and the screenwriter's script. His procedure is disruptive and interruptive. It is productive of affect, but it is not motivated to describe or evoke it.²⁶ For the purposes of this project, one could say that, while his technique enables me to explore and articulate the impact of the cut for the viewer/writer/reader, it does not provide me with the more conventional tools necessary to describe and evoke the affects generated by it. For example, his technique does not give me the tools to evoke: the sense of disorientation generated for the viewer/writer as he or she finds himself or herself dropped into the middle of one scene after another without introduction, explanation, or conclusion; it does not offer me a means by which to evoke the material qualities of the footage shot by the surveillance camera, or the mode of viewer/writer engagement generated by it.

With the aim of developing a mode of cinematic writing that explores and evokes the affects generated by cinema I have found it necessary to turn to a more

²⁶ For example, in the following extract from an interview with Daniel Odier, Burroughs explains that his technique does not aim to represent or describe a delirium, but, instead, aims to actually enact the experience of a textual delirium for the reader, the section begins as Odier asks the writer '[d]oes any one anticipate using the cut up in film?' Burroughs reply reads as follows '[c]ut-ups have been used in films for a long time. In fact films are assembled in the cutting room. Like the painter film technicians can touch and handle their medium move pieces of it around and try out new juxtapositions. For example in a straight narrative passage here is a delirium scene or someone in a confused state of mind remembering past events ... The writer can of course construct such a scene consciously and artistically. My method is to type out material to be used and then strain it through several cut-up procedures. In this way I find a more realistic picture of delirium emerges than could be reached by artificial reconstruction. You are handling as it were the materials and processes of delirium' (Burroughs, 1969a, p.30).

conventional writer, Don DeLillo, and to the cinematic techniques in literature developed by him.

Part Three - Don DeLillo's Affective Writing Technique

Introduction

The American novelist Don DeLillo has developed an array of writing techniques that envelop the experience of watching and of being gripped, or seduced by, film, of being affected by it. Like Burroughs, DeLillo developed an experimental fragmentary writing style that is engaged with cinema, however, unlike Burroughs, his writing is both descriptive and evocative. For me, DeLillo potentially offers a series of cinematic writing techniques that straddle the gap between convention and experimentation. In the next section of my research project I will explore: how DeLillo makes use of cinema as a resource to alter and transform his writing practice. I will investigate the techniques he uses to evoke the presence of the camera eye within his novels, as well as the material qualities of the film footage shot by it. I will identify the techniques he uses to evoke the viewer's captivated and/or disorientated engagement with his film texts.

The questions motivating my investigation are: Can the cinematic techniques developed by DeLillo be used to evoke the disorienting sensation of being dropped into the middle of a scene without introduction, explanation, or conclusion in *Unrequited Love*? Can his techniques be used to evoke the quality of the imagery shot by the surveillance camera? Can DeLillo's use of cinema in writing enable me to articulate the mode of viewer/writer engagement generated by the surveillance camera in Text Two *Delirious Journey*? I will discuss the contribution made by DeLillo's writing techniques to the development of Text Two at relevant points throughout the theoretical text that follows this introduction.

Modes Of Viewer/Reader Engagement In Don DeLillo's Film Texts

On the face of it Don DeLillo is a much more conventional writer than Burroughs. His novels are popular, they sell well and are sometimes best sellers, occasionally they have even been known to make it onto the big screen, the most recent being his novel *Cosmopolis* (2003), which was adapted and directed by David Cronenberg (2012). However, within this conventional format DeLillo experiments with cinematic techniques in writing, and his experiments are both subtle and vigorous. For example, although his writing techniques are less obviously jarring than Burroughs', his narrative structures are often non-chronological and intentionally disorienting. At first glance his use of language appears to be fairly straightforward and communicative; however, his texts regularly dissolve into non-signifying sounds and sensations. DeLillo not only uses language to suggest the presence of cinema in his novels, he allows cinematic effects, and the affects generated by them, to alter and direct his use of language, for example: he sets scenes and places bodies in frames; he draws the reader's attention to lighting, and he makes use of non-human points of view that are often attributed to the movement of a camera eye. His writing is both engaged with, and altered by, cinema. I want to introduce DeLillo via his acknowledged fascination with cinema before moving on to establish how the movies have impacted on, and been enveloped by his writing in a very different way to that of William Burroughs.

In a 1983 interview with Thomas Le Clair, DeLillo acknowledges his debt to cinema in the following way:

Probably the movies of Jean-Luc Godard had a more immediate effect on my early work than anything I'd ever read. Movies in general may be the not-so-hidden influence on a lot of modern

writing ... The strong image, the short ambiguous scene, the dream sense of some movies, the artificiality, the arbitrary choices of some directors, the cutting and editing. The power of images ... Movies can do so much (DeLillo cited in Morley, 2006, p.20).

How have the cinematic effects outlined by DeLillo in the above excerpt manifest themselves in his writing practice? What can the cinematic techniques used by DeLillo offer me with regard to the development of my writing practice?

In her essay *Don DeLillo's Transatlantic Dialogue with Sergei Eisenstein* (2006) the literary critic Catherine Morley focuses on DeLillo's use of montage, scenic splicing, and jump cuts (see Morley, 2006, p.20). According to her it is through his use of techniques such as these that DeLillo develops a text-based practice that she goes on to call cinematic writing (Morley, 2006, p.24). As Morley points out, DeLillo's novel, *Underworld* (1997), is saturated with techniques that recall, or are derived from, the movies; for example, the novel's narrative structure is episodic and non-chronological; it ranges between a series of independent fragments, and moves back and forth in time between 1992 and 1951. One could even go as far as to say that the book, as an object, both looks and feels cinematic: the independent fragments that constitute *Underworld's* non-chronological narrative structure are often separated by a single black page, a visual strike that is reminiscent of the cinematic black screen, the gap that disconnects and reconnects scenes in the movies. However, visual techniques are rare in DeLillo's novels, and what Morley calls cinematic writing is a predominantly a text-based technique within which the reader is often made aware of a camera-like presence in his writing. In DeLillo's novels, Morley says, we can actually feel, as well as imaginatively 'see', the camera move within them. In other words, rather than using techniques derived from the cinema to physically

make a text, as we have seen in Burroughs' cut-ups, DeLillo actually evokes the presence of the camera in writing. How does DeLillo make the reader 'see' and feel the camera's presence within his texts?

According to Morley DeLillo engages with film, and with cinematography, via a method of writing that cuts in and out of a various inhuman viewpoints, an affective textual technique that pans as it tracks across places and spaces in close up and in long shot. Making reference to the baseball game described in the prologue to *Underworld*, she goes on to say that DeLillo's novel: 'stimulates the impression of watching the game on screen with its rapid flickering motion' (Morley, 2006, p.20). According to her the prologue is littered with:

sweeping crane shots and speedy tracking, [DeLillo, she says,] assembles seemingly thousands of pieces of visionary and auditory information into a textual montage which brilliantly renders the whole experience (Morely, 2006, p.25).

The prologue to *Underworld* swings between three main viewpoints, between historical and fictional personae. It swings between the radio commentator Russ Hodges, the young black schoolboy Cotter Martin, and the well-known, real life director of the F.B.I, J.Edgar Hoover. In addition to these human points of view, DeLillo weaves a montage of shots that move swiftly between the game, the players, and the crowd. Like Morley, it is amidst this sweeping focus that the Deleuzian scholar John Marks finds the semblance of a camera as it careers around the ballpark. Marks uses the following example from the prologue to reinforce his point:

Men running, the sprint from first to third, the man who scores coming in backwards so he can check the action on the base paths. All the Giants up at the front dugout. The crowd is up, heads weaving for better views. Men running through a slide of noise that comes heaving down on them (DeLillo cited in Marks, 2000, p.86).

For both Morley and Marks the medley of snapshots that span the disparate corners of the baseball stadium, stimulate the impression of a kind of patchwork panoramic swing that draws, what would otherwise be, a disconnected series of images and sounds together; a gaze too broad and impersonal to be attributed to a human point of view. The two theoreticians separately conclude that, although DeLillo does not make it explicit, i.e., he does not actually say that the scene described within the prologue is being filmed, his use of multiple view points, combined with swift changes in direction over and above the stadium, the game, and the crowd, bear the hallmark of a roving camera eye.

In the prologue DeLillo uses this camera-like gaze to draw a series of clipped view points, sounds, movements and images together, and as he does so his sentences are cracked open, broken apart, and rearranged. His writing style could consequently be described as fragmented. As we have seen Morley refers to this fragmented writing style as a textual montage (see Morley, 2006, p.25); however, this is a very different kind of montage to that achieved by Burroughs. While in Burroughs the movement between sentences, words and sounds is intentionally discontinuous and jarring, in DeLillo there is a kind of continuity to the discontinuity achieved by his fragmentary writing style. In the prologue, for example, it often seems as if one image is about to submerge into, or emerge from another. When the camera's mechanical eye intervenes in DeLillo's writing its presence can be literally felt as it switches from one image to the next, as it thrusts the viewer/reader into the midst of cacophonous action without explanation. I want to draw a parallel here between the dropped into sensation of movement evoked by DeLillo's camera eye as it pans across the baseball stadium, and the mild sense of disorientation provoked by the discontinuous footage shot by the

surveillance camera as it shifts relentlessly from one image to the next in *Unrequited Love*. For example, in both cases we are plunged into the middle of one scene after another without introduction, explanation, or conclusion, and, each time the camera moves on to the next image, we are left with a sense that the scene we have seen is unfinished.

I want to briefly explore the evolution of DeLillo's fragmentary writing style with the aim of identifying what his writing technique can offer me with regard to the development of Text Two, as well as some of the differences between the quality of the film that plays out in the prologue to *Underworld*, and the quality of footage shot by the surveillance camera in *Unrequited Love*.

Although his solution is very different, DeLillo's reasons for developing his fragmentary writing style are not entirely dissimilar to those of William Burroughs. Both writers look to find a kind of freedom in writing. However, while Burroughs sought to undermine and escape the limitations imposed by consciousness, or what he called the 'reality film', DeLillo seeks freedom from the tyranny of the uniform, oppressive voice of the state. As we have seen in the prologue to *Underworld*, DeLillo's fragmentary writing style is polyphonic, it incorporates multiple viewpoints and unsanctioned voices, (for example, the voice and viewpoint of the young black school boy Cotter Martin), voices and viewpoints that the state often seeks to silence, exclude, or overlook, precisely because it privileges one way of speaking, seeing, being, and believing. DeLillo's fragmentary writing style does not aim to reproduce state sanctioned identity by replicating recognized and prescribed ways of speaking. Instead, by incorporating fragments of unofficial, informal, and regional dialogue, his writing style seeks to escape colonization by the monotone voice of the state; it resists the idea that

there is a correct way to speak, or that we should be forced to speak in one way. In DeLillo's novels voices do not speak with Received Pronunciation,²⁷ and the dialogue enunciated by them is not always grammatically correct. In his novels, one could say, voices are liberated from the tyranny of 'correct' articulation, and writing is free to use mis-punctuation and mis-pronunciation creatively.

Mis-punctuated and mis-pronounced, the sentences that populate the prologue are unfixed and on the move, and it is in that surge of movement that DeLillo seeks a kind of freedom; a freedom from fixed position, from point of view, and from the limitations imposed on us by finalized form and identity. For DeLillo, therefore, writing is not a tool in the service of reproduction or representation. He does not attempt to still the flux of movement he encounters while watching the baseball game, instead his writing style aims to evoke and provoke a sense of unfinalized movement; of things in the process of being formed. What can DeLillo's fragmentary writing style offer me with regard to the development of Text Two? What are the differences between the quality of the imagery shot by the camera in the prologue, and the quality of the imagery shot by the surveillance camera in *Unrequited Love*?

The preliminary results of my exploration of DeLillo's fragmentary writing style have been unexpected. Rather than directly suggesting a technique that I can use in the development of Text Two, his technique initially enables me to reflect on and identify two key points of difference between his project and mine.

²⁷ Received pronunciation is most often defined as the accepted standard form of British English pronunciation. DeLillo's use of voice is not dissimilar to that of the performative writer Della Pollock as discussed in the introduction to this research project.

1. DeLillo's use of multiple voices, his polyphonic montage, works in contradistinction to the kind of voice I am interested in exploring within the context of my project. For example, while DeLillo's fragmentary writing technique aims to critique and undermine the idea of state sanctioned monotony by drawing a diverse array of voices together, I want to see if it possible to make positive use of the monotonous, monotone voices that saturate the sound track in *Unrequited Love*. How can these monotone voices be used positively within the context of this project? I will investigate the potentially productive potential of these monotonous voices in Part Two of Section Two, *The Viewer/Writer As The Unreliable Witness Of Hypnosis*.

2. The way the camera moves in the prologue is very different to the way the camera moves in *Unrequited Love*. For example, as DeLillo's camera glides effortlessly across the baseball stadium, the sensation of movement it gives me is epic and panoramic. Unlike the surveillance camera in *Unrequited Love*, it seems to me that DeLillo's camera eye belongs to the realms of professional filmmaking, to the stuff of Hollywood, to the glitz and glamour of big money productions, to the world of American baseball. The film that plays out in the prologue is smooth and professional, the footage shot by the surveillance camera in *Unrequited Love*, on the other hand, is jerky and clunky, its mechanical swing is suggestive of the unwieldy 'hand' of an amateur. Unexpectedly, therefore, my exploration of DeLillo's fragmentary writing technique enables me to establish that the film I aim to write into existence, both practically and theoretically for the reader of this thesis, is less professional then the film that plays out in DeLillo's prologue; that, in appearance at least, it is an amateur movie. What I want to keep from DeLillo's fragmentary writing style, with reference to the development of Text Two, is: the

sensation of being dropped into the middle of things without introduction or explanation; his focus on unfinished scenes, partial movements, and clipped fragments of dialogue, and his use of mis-punctuation.

DeLillo's fragmentary writing style is inspirational in the development of some of the visual and textual techniques used in Text Two to evoke the sense of disorientation generated for the viewer/writer as he or she finds him or herself dropped into one scene after another in *Unrequited Love*. For example, if the reader would turn to Text Two, he or she will see that it is comprised of a series of textual fragments, each of which is separated by a gap. In the majority of these fragments 'you' the viewer/reader are quite literally dropped into the middle of a scene without an introduction or explanation. For example, on page three of Text Two the following scenes take place consecutively:

, now you are looking out of the dust covered window, and, as you stare into the darkness, you see the rain is just beginning to fall, and you watch as multitude of hesitant beads trace a series of erratic lines through the fine film of grime that covers the transparent surface, lines that break and veer off leaving isolated particles of water quivering in suspended animation. The train pulls into a station and you run your finger across the cold metal rim that holds the windowpane in place, skimming a slip of breathy condensation in your wake. You cross your legs and open the broadsheet you'd forgotten you'd left on your lap, and, as you begin to flick through it, you notice that the Elastoplast on your left index finger sticks to the pages as you turn them,

and the train moves on again without stopping

, you are listening now, soothed by the steady locomotion, by the resonating rumble that's rippling through your gut, you are listening to the hiss and spit of the wheels as they spark against the rail, as they regurgitate grit, as they choke on the loose silt that catches against the hard metal surface, to the wheels as they connect with the track,

As the reader can see, both of the above scenes are introduced by a comma followed by a lower case letter, rather than a conventional capital letter. Inspired by DeLillo, therefore, I make use of mis-punctuation, as a means by which to emphasize the fact that the scene we are watching has already started; that we the

viewer/reader have been dropped into the middle of it.²⁸ The reader will also find that the series of textual fragments that comprise Text Two do not ‘end’ with a full stop. Each fragment is left open. This open, un-finalized quality is often emphasized by a floating comma placed at the ‘end’ of a scene, or by the absence of any punctuation at all. Similarly, on page two of Text Two, we hear the fragments of a conversation that takes place between a man and a woman. We are not privy to the conversation in its entirety. Instead we hear:

something about the weather? Or the delay to his journey?

cold, late, typical

, words rising, then fading, with feather-light brevity, parched and fragile aloft the moist breath laden air

Again the emphasis is placed on the unfinished, partially audible quality of the conversation. In Text Two, therefore, DeLillo’s fragmentary writing technique suggests a way to begin to explore, evoke, and emphasize the unfinished, unfinalized quality of the scenes shot by the surveillance camera in *Unrequited Love*, and the mild sense of disorientation provoked for me while watching the film. By disorientation I mean, the sensation of being dropped into the middle of a scene without knowing how you got there, and the inability to securely situate yourself in time and place. Unlike DeLillo, however, I use visual technique as a means by which to emphasize this experience for the viewer/reader. For example, when I began writing the text it was initially framed by four standard white margins which formed a border around it. However, as the text began to evolve, the border began to decrease so that, in its final stages, it almost reached the top

²⁸ Bret Easton Ellis opens his novel *The Rules Of Attraction* (1987) mid-sentence without the use of a capital letter in the following way ‘and it’s a story that might bore you but you don’t have to listen, she told me because she always knew it was going to be like that,’ (Easton Ellis, 1987 p.3).

and bottom edges of the page. My aim in using this technique was to visually emphasize the idea that the text could have started before, and may continue on after, the reader began to read it; that the text, like each scene shot by the surveillance camera in *Unrequited Love*, is un-finalized and unfinished.

In Text Two I use mis-punctuation as a means by which to draw the viewer/reader's attention to, and de-familiarize, his or her experience of the deeply engrained grammatical rules that have come to inhabit our customary patterns of thought, such as sentence structure and capitalization. In using this technique I aim to highlight how these rules regulate, direct, and control our conventional reading habits, so much so that the adept reader barely seems to notice them as he or she habitually scans each page from left to right without interruption. In reconfiguring the printed page, and thereby redirecting the viewer/reader's route through the text, I endeavor to impede his or her ability to passively assimilate the writing in it. Instead, in leaving the text 'unfinished' I aim to stimulate each reader to actively draw on his or her own memories and experiences in order to complete it; to remake it again and again differently. One could say that the techniques used in Text Two aim to liberate the viewer/reader from the passive role constructed within conventional reading practice, and from the normative limits imposed on him or her by it. Like DeLillo, therefore, I maintain that, in forcing us to think and read in one way, conventional reading and writing practice limits and restricts what we are capable of thinking, feeling, and becoming.

The prologue to *Underworld* is just one example of DeLillo's use of film, and film footage within his writing practice, and, despite my use of the techniques described above, as I have already suggested the film that plays out within the

prologue is a very different film to the one I aim to evoke for the reader of this thesis. While DeLillo's film is professional, my mis-recollected film is amateur and low budget. What other kinds of film have impacted on DeLillo's writing practice? Does he use other techniques that could enable me to explore, evoke and articulate the amateur qualities of the footage shot by the surveillance camera in *Unrequited Love* within my writing practice?

DeLillo regularly makes use of film, video and television imagery in a more literal way than he does in the prologue to *Underworld*, for example, rather than evoking the presence of an undisclosed camera eye within the text, the reader is often informed that he or she is watching a film or video. Sometimes his use of film and video is drawn from a well-known historical document, while at other times it is not. I want to explore two examples, one real the other imaginary, within which DeLillo makes use of amateur film footage. The first is drawn from the archives of history, i.e., *The Zapruder Film* (1963). What is of particular interest to me here in relation to the development of my project is the significant amount of attention paid to the quality of the film footage. Can DeLillo's focus on the amateur qualities of *The Zapruder Film* enable me to further articulate the kind of viewer/writer engagement elicited by the 'amateur' footage shot by the surveillance camera in *Unrequited Love*?

In his novels *Underworld* and *Libra* (1988) DeLillo 'screens' *The Zapruder Film*, the amateur footage of the American President John F. Kennedy's assassination. In his description of it the writer emphasizes the feel and look of a film that he says has been muddied by sunlight (DeLillo, 1997, p.495). *The Zapruder Film*, he implies, is a blurred film that is difficult to see, although people relentlessly look at it. DeLillo emphasizes this endless scrutiny by drawing

the reader's attention to the context within which the film is continually shown, to the setting within which the general public are able to view it i.e., the Zapruder museum. In the Zapruder museum the same film lines the walls, again and again, each phase displayed on different screens, each one running at different speeds, so that the spectator is able to jump from one frame to another, to follow the film out of time and out of sequence, to leap, for example: 'from Zapruder 239 back to 185, and down to the headshot and over to the opening frames' (DeLillo, 1997, p.495). In his description of *The Zapruder Film* DeLillo emphasizes the experience of looking, and looking again, at footage that is unclear and unfocused, he emphasizes an experience of seeing something that is both difficult to see and ambiguous.²⁹ For DeLillo it is this ambiguity that leaves the film's content open to endless interpretation, to the possibility of building infinite theories and systems around it. For example, in an extract from his novel *Libra* DeLillo describes the kind of scrutiny that Abraham Zapruder's amateur movie attracts in the following way:

six point nine seconds of heat and light. Let's call a meeting to analyze the blur. Let's devote our lives to understanding this moment, separating the elements of each crowded second. We will build theories that gleam like jade idols, intriguing systems of assumption, four-faced, graceful. [...] Tenth Street. A Woman leaves her shoes on the hood of the bleeding policeman's car. (DeLillo, 1988, p.15)

In this example DeLillo evokes the experience of looking at a film within which what is seen is often partially, or entirely obscured, and as he does so he implies that one of the reasons that we are so fascinated by the film, why we return to it again and again, is because we are unable to say with absolute certainty exactly

²⁹ For an in-depth discussion of this kind of seeing experience in film see Laura U. Marks, *The Skin Of Film: Intercultural Cinema, Embodiment, And The Senses* (2000). Marks refers to this kind of seeing as haptic as opposed to optic. Like DeLillo, she maintains that this kind of seeing stimulates the viewer to draw on his or her own memories and experience to fill in the gaps.

what happened in it. In other words, the grainy sunburnt film is subject to limitless analysis precisely because it is difficult to see; that it is that difficulty that stimulates our imagination, allowing us to fill in the gaps, to rewrite the film's narrative endlessly.³⁰

However, although *The Zapruder Film* was shot by an amateur, the film itself catches a big news event, the assassination of President John F. Kennedy. It is the only footage of an incident that shocked 'the world'. It is a unique and irreplaceable document. Therefore, although DeLillo draws the reader's attention to the material qualities of the grainy amateur footage, and to the partially obscured imagery's capacity to stimulate our imagination, there is also, in the end, a significant reason why the film has generated so much attention; why people are fascinated by it; why they look and then look again, i.e., the assassination of a President. The footage shot by the surveillance camera in *Unrequited Love*, on the other hand, is significantly less dramatic. As the camera skirts the corners of the city it records fragments of its day-to-day life in long shot, no aim, no interest, just one image and then another, over and over and on. What my exploration of DeLillo's evocative description of *The Zapruder Film* enables me to articulate is that the parts of the film I aim to write into existence do not engage the viewer/reader through the promise of dramatic event; my mis-recollected film engages the viewer/writer differently.

Unlike the viewer of *The Zapruder Film*, in *Unrequited Love* the viewer/writer is given no noteworthy reason to watch, so why bother? How does the footage shot by the surveillance camera engage the viewer/writer without the

³⁰ See DeLillo cited in Marks, (2000, p.91), and DeLillo in DePietro, (2005, p.7), with reference to DeLillo's desire to use language to write a new past into existence, rather than as a tool to represent the official past.

promise of dramatic event? I want to look at another example within which DeLillo makes use of amateur film footage, with the aim of finding a way to articulate something of the captivating pull that I first felt while watching the seemingly inconsequential footage shot by the surveillance camera in *Unrequited Love*.

DeLillo's camera eye is often drawn to the incidental details caught by the amateur filmmaker, images that in conventional terms fail to propel the narrative forward. Nevertheless, he repeatedly implies that this kind of footage is captivating, that it somehow takes hold of the viewer/reader, compelling him or her to watch/read without the promise of anything ever actually happening. The second example I want to look at explores and evokes the captivating qualities of this kind of non-narrative imagery. With this example I will investigate the techniques used by DeLillo to evoke: a mild sense of disorientation for the viewer/reader; the material qualities of the film that plays in it, and the captivated mode of viewer/reader engagement generated by the film.

The question motivating this exploration is: can I use and/or adapt the cinematic techniques deployed by DeLillo in his amateur film text, to explore and evoke the captivated mode of viewer/writer engagement generated for me by the otherwise bland and uneventful footage shot by the surveillance camera in *Unrequited Love*, in Text Two? The second example of DeLillo's use of amateur film will follow the short introduction below.

Part Two of *Underworld* is separated, or dis-en chained, from Part One of the novel by a black screen/page. The film that plays within it opens without introduction or explanation. We the viewer/reader do not know at which point we have been dropped into it, at the beginning, in the middle, or at the end? We do

not know why we are being shown it, who filmed it, what relevance, if any, it has to the rest of the narrative. We do not know if the footage is real or imaginary, fictional or documentary. We do not know who the players are that perform in it. I have chosen to quote the ‘beginning’ of the following text in its entirety despite, or perhaps because of its length, in order to demonstrate the relentless sense of on-and-on-ness rendered by it. Part Two of *Underworld* opens in the absence of any establishing shot, it opens in the following way:

It shows a man driving a car. It is the simplest sort of family video. You see a man at the wheel of a medium Dodge.

It is just a kid aiming her camera through the rear window of the family car at the windshield of the car behind her.

You know about families and their video cameras. You know how kids get involved, how the camera shows them every subject is potentially charged, a million things they never see with the unaided eye. They investigate the meaning of inert objects and dumb pets and they poke at family privacy. They learn to see things twice.

It’s the kid’s own privacy that is being protected here. She is twelve years old and her name is being withheld even though she is neither the victim nor the perpetrator of the crime but only the means of recording it.

It shows a man in a sport shirt at the wheel of his car. There is nothing else to see. The car approaches briefly, then falls back.

You know how children with cameras learn to work the exposed moments that define the family cluster. They break every trust, spy out the undefended space, catching mom coming out of the bathroom in her cumbrous robe and turbaned towel, looking bloodless and plucked. It’s no joke. They will shoot you sitting on the pot if they can manage a suitable vantage.

The tape has the jostled sort of noneventness that marks the family product. Of course the man in this case is not a member of the family but a stranger in a car, a random figure, someone who has happened along in the slow lane.

It shows a man in his forties wearing a pale shirt open at the throat the image washed by reflections and sunlight, with many jostled moments.

It is not just another video homicide. It is a homicide recorded by a child who thought she was doing something simple and maybe halfway clever, shooting some tape of a man in a car.

He sees the girl and waves briefly, wagging his hand without taking it off the wheel—an underplayed reaction that makes you like him.

It is unrelenting footage that rolls on and on. It has an aimless determination, a persistence that lives outside the subject matter. You are looking into the mind of home video. It is innocent, it is aimless, it is determined, it is real.

He is bald up the middle of his head, a nice guy in his forties whose whole life seems open to the hand-held camera.

But there is also an element of suspense. You keep on looking not because you know something is going to happen – of course you do know something is going to happen and you do look for that reason but you might also keep on looking if you come across this footage for the first time without knowing the outcome. There is a crude power operating here. You keep on looking because things combine to hold you fast-a sense of the random, the amateurish, the accidental, the impending. You don't think of the tape as boring or interesting. It is crude, it is blunt, it is relentless. It is the jostled part of your mind, the film that runs through your hotel brain under all the thoughts you know you're thinking.

The world is lurking in the camera, already framed, waiting for the boy or girl who will come along and take up the device, learn the instrument, shooting old granddad at breakfast, all stroked out so his nostrils gape, the cereal spoon baby-gripped in his pale fist.

It shows a man alone in a medium Dodge. It seems to go on forever.

There's something about the nature of the tape, the grain of the image, the spluttering black-and-white tones, the starkness-you think this is more real, truer-to-life than anything around you. The things around you have a rehearsed and layered cosmetic look. The tape is super real, or maybe under real is the way you want to put it. It is what lies at the scraped bottom of all the layers you have added. And this is another reason why you keep on looking. The tape has a searing realness.

It shows him giving an abbreviated wave, stiff palmed, like a signal flag at a siding (DeLillo, 1997, pp.155-157).

A page later and the man at the wheel of the medium Dodge has been shot in the head by a serial killer, a felon at large, a man the newspapers have dubbed the Texas highway killer. A random death caught from the window of a moving car by a child with a movie camera. Filming what? Nothing in particular. The tape is banal, ordinary. Death interrupts its seemingly endless duration. An amateur video, a chance encounter: '[t]he victim, the killer and the child with a camera' (DeLillo, 1997, p.157). A tape that is played rewound and played again, an event that has already passed and is always also about to happen. A death that will be and has

already been.³¹ A historical document. A testimony. A news report, visual evidence broadcast over and over, a spectacle on national TV. An event that is endlessly repeated. An event that is unrepeatable.

However, despite the fact that DeLillo tells us early on in his text the that we can expect to see a murder, thereby generating an air of suspense, he also continually implies that this is not the only reason why we are compelled to watch the footage that: ‘seems to go on forever’ (DeLillo, 1997, p.157), for example, he says:

you keep on looking not because you know that something is going to happen [...] you do look for that reason but you might also keep on looking if you came across this footage for the first time without knowing the outcome (DeLillo, 1997, p.156).

Although there is undoubtedly a dramatic end to the film in sight, for me at least, it is not the imminent death that keeps the viewer/reader watching/reading. DeLillo’s amateur film demonstrates what he calls the ‘crude power’ (DeLillo, 1997, p.156) of this kind of imagery, I take him to mean its capacity to somehow captivate the viewer/reader without the promise of narrative progression. What interests me with regard to the development of Text Two, is how DeLillo evokes an alternative kind of viewer/reader engagement with his amateur film; a mode of engagement that is not generated by drama, but by the captivating material qualities of the film footage itself. In the absence of a title, and having already given the punch line away, I will refer to DeLillo’s amateur film as *The Texas Highway Killer Film*, or simply as DeLillo’s film.

³¹ This is a reference to Roland Barthes *Camera Lucida* (1982), specifically to the image of the failed assassin, Lewis Payne, who was photographed in his cell before his execution. About the photograph of Payne Barthes says, ‘he is going to die. I read at the same time: *This will be* and *this has been*; I observe with horror an anterior future of which death is the stake’ (Barthes, 1982, p.96) While looking at this photograph amongst others Barthes’ experiences a: ‘vertigo of time defeated’ (Barthes, 1982, p.97). I suggest that Barthes’ observations are relevant to the reader’s experience of a death that is both imminent and past in DeLillo’s *Texas Highway Killer Film*.

As I have already said, although I was initially drawn to, and held fast by, the flat, jerky, de-dramatized footage shot by the surveillance camera in *Unrequited Love*, I have been unable to articulate the appeal of this kind of imagery, its seemingly inexplicable capacity to captivate the viewer/writer, to take hold of you, to keep your eyes glued to the screen in the absence of dramatic event. DeLillo's *Texas Highway Killer Film* goes a long way to demonstrating the 'power' of this kind of imagery. In his text the writer manages to evoke a film that is neither boring nor interesting, you watch, you wait, you are hooked, caught up by: 'the sense of the random, the amateurish, the accidental, the impending' (DeLillo, 1997, p.156), the imminent possibility of nothing in particular ever actually happening. In DeLillo's film we are held fast by the camera's persistent and aimless determination (DeLillo, 1997, p.156), and by the quality of the footage shot by it. Like *The Texas Highway Killer Film*, *Unrequited Love* engages the viewer/writer in an alternative way to a conventional narrative movie. The mode of engagement generated by both films has little to do with the customary build of suspense, character development, or the difficult to work out intrigues that are so often woven into a traditional plot. In *Unrequited Love*, I suggest, the surveillance camera absorbs the viewer/writer in its bland on-and-on-ness, in its relentless round of disinterested observations, in its blatant disregard for the images it catches. Like *The Texas Highway Killer Film*, the surveillance camera, and the footage shot by it, captivate, disorientate, and fixate you. What are the key techniques used by DeLillo to evoke the compelling nature of his amateur film for the viewer/reader?

In *The Texas Highway Killer Film* the viewer/reader is returned to the same image again and again, each time with a slight variation; an alternative

emphasis on angle, detail, posture, or light. You are returned to the image of a man at the wheel of a medium Dodge again, and again, and again. To a man in his forties. To a nice guy in his forties, bald up the middle of his head, again, and again, and again. With each repetition suspense fails to build, time appears both condensed and extended. Yet each repetition holds you. In this bland, and at least initially uneventful time, the material properties of the film itself begin to take on a significance that is equal to any human action, equal to the death the camera eventually, and incidentally, records. For example, the viewer/reader's attention is drawn to the grain of the image, to its starkness, (DeLillo, 1997, p.157) to the way it is punctuated by outside interference, washed with reflections and sunlight, and spluttered with black and white tones (DeLillo, 1997, p.156). DeLillo makes the viewer/reader aware of the 'low-tec' quality of the film itself, of its hand held-ness. In *The Texas Highway Killer Film* the viewer/reader is made to feel the presence of the camera in a very different way to the epic, panoramic swing that sweeps across the baseball stadium in the prologue to *Underworld*. In DeLillo's amateur film/text you feel the camera's presence in the light as it hits the lens, in the reflections as they bounce across the windshield of the car, you feel its presence in these chance encounters, and they hold you.

However, DeLillo does not only evoke the film for the viewer/reader, he draws you into an impersonal vision of it. For example, in *The Texas Highway Killer Film* the compelling mesmeric nature of the footage shot by the camera is accented by the constant use of the second person 'you' e.g., 'you see', 'you are watching', 'you keep on looking', 'you know', 'you don't think'. DeLillo's use of the second person has a suggestive, directive quality, i.e., your vision, your thoughts and sensations are directed, you are told what you are seeing, and when

and how you will see it, periodically throughout the text. For me this technique not only encourages 'you' to experience the thoughts, feelings and visions described within the text as if they were your own, it also renders you simultaneously dissociated from them, i.e., you are made aware that 'your' thoughts and feelings do not entirely belong to 'you', that they have been conjured into existence by DeLillo's evocative use of suggestion. DeLillo's film is steeped in these kind of free floating visions and sensations, visions and sensations that seem to pass freely between the viewer/reader and the film/text, 'travel-happy' and homeless (DeLillo in DePietro, 2005, p.136). You could say that the mode of viewer/reader engagement generated by DeLillo's use of the second person 'you' is not only captivating and fixating, you could say that it is utterly hypnotic. For me, the key techniques used by DeLillo to evoke the compelling nature of his amateur film are: the use of repetition to extend and condense the viewer/reader's experience of time; the use of the second person 'you' to draw the reader into the text, and evoke the captivated mode of engagement generated by the film that plays out within it; the use of evocative suggestion; the intervention of outside interference, such as sunlight, to disrupt the viewer/reader's line of vision, and establish the presence of a camera lens within the text; the attention paid the material qualities of the amateur film footage. How have the techniques used in *The Texas Highway Killer Film* contributed to the development of Text Two?

When seen alongside *The Texas Highway Killer Film* it becomes possible to focus on, and articulate, some of the qualities that elicit the captivated mode of viewer/writer engagement generated by the surveillance camera's disorienting round of rhythmic repetitions; the pre-programmed circuits that return to the same

places and spaces, again and again, in *Unrequited Love*. It becomes possible to zoom in on the camera's bland on-and-on-ness, and on the material qualities of the footage shot by it. Within the context of this project, therefore, the written techniques used by DeLillo in the *Texas Highway Killer Film* contribute to the development of a mode of cinematic writing in the following ways. In Text Two the second person 'you' is consistently used as a means by which to evoke the captivated mode of viewer engagement that first drew me to, and compelled me to watch, the uneventful footage shot by the surveillance camera in *Unrequited Love*, and as a technique to conjure the presence of the images, sounds, and sensations described within the text into existence for the reader. For example, if the reader would turn to Text Two, he or she will see that, on page one, you are told that:

, you are listening now wrapped by the agitated silence, absorbed by the niggling details teeming around in your head

On page three you find yourself:

Run[ning] your finger across the cold metal rim that holds the windowpane in place, skimming a slip of breathy condensation in your wake

On the same page you are told that:

you are listening to the breaks breaking, to the whine and scream as they force the train to a standstill, [that] you are listening to the sound of doors slamming, to doors banging, to the thud and pound of footfall, to the transitory to and fro of passengers, to bodies that come as they go

You find that you are resting:

your head against the window,[that] your temples [are] pressed against the cool glass

and [that] you [are] listen[ing] to the sound of the pelting rain

On page four you are dropped into a scene and told that you hear and see:

sheets of rain drumming, hammering, pounding, against the windscreen,
[that] the shift in volume astounds you, [that] you double the pace of
the wipers, increase their pitch and swing,

In Text Two, therefore, DeLillo's use of the second person 'you' is one of the central writing techniques used to draw the viewer/reader into the images, sounds, thoughts, and sensations described within the text.

DeLillo's focus of the material qualities of his amateur film inspire me to incorporate a sense of random intervention into Text Two. In this text incidental effects such as light and rain are used as props to further accentuate a captivated or mesmerized mode of viewer/reader engagement with the images, sounds, and sensations described within it. For example, on page three of Text Two you find yourself:

looking out of the dust covered window, and, as you stare into the
darkness, you see the rain is just beginning to fall, and you watch as
multitude of hesitant beads trace a series of erratic lines through the
fine film of grime that covers the transparent surface, lines that break
and veer off leaving isolated particles of water quivering in suspended
animation

You discover that:

you are caught by the reflections that play across the dust-splattered
window,

That the images that cut in and out of your consciousness are:

pierced by fleeting lights and refracted forms, [by] the flash fired
outlines that evaporate in the blanket of night

On page four you are riveted by the pitch and swing of the windscreen wipers, by
the:

to-and-fro of the rubber covered blades that stick as they drag across the watery surface, blades that trace the temporary arch of visibility, the provisional outline that reveals the vast swathe of tar mac that stretches out in front of you, the smooth black ribbon that disintegrates in the depths of the night

And you are absorbed by glow from the headlamps:

as they sear across the svelte row of cats eyes that cast the fine luminous thread that drags out the endless curve of the road,

In Text Two, the incidental details, the chance encounters that intervene within the text, play a principal role within it, not because they are the harbingers of some grand dramatic event, but because they are capable of captivating ‘you’, the viewer/reader, without the promise of narrative development. In Text Two, therefore, the use of incidental details, combined with the use of the second person ‘you’, enables me to begin to develop a means by which to evoke the captivated mode of viewer/writer engagement first generated for me while watching the bland uneventful footage shot by the surveillance camera in *Unrequited Love*, within Text Two.

Summary Of Part Three Of Section One

The techniques used by DeLillo to evoke the presence of film within his writing practice are not only derived from cinema, they are also derived from the affects generated by it; from the experience of being captivated and enveloped by the images, sounds and sensations provoked while watching a film. Although the techniques he uses are altogether more conventional than those developed by William Burroughs, they are, nonetheless, experimental. In other words, DeLillo makes use of cinema, and the affects generated by it, as a resource to alter and transform his writing practice. What I have found in DeLillo's evocative writing technique is a means by which to begin to articulate, explore, and evoke the mode of viewer/writer engagement generated by the surveillance camera's pre-programmed circuits, and the bland de-dramatized imagery shot by it.

My exploration of DeLillo's fragmentary writing style, as seen in the prologue to *Underworld*, not only enables me to articulate the quality of the film I aim to evoke for the reader of this thesis, i.e., an amateur as opposed to a professional film, it also inspires the development of the following techniques used in Text Two: the use of mis-punctuation as a means by which to evoke the unfinished quality of the scenes shot by the surveillance camera, as it moves discontinuously from one image to another; the use of a lower case letter, as opposed to a capital letter, at the 'beginning' of each scene as a means by which to evoke the mild sense of disorientation provoked by the experience of being dropped into the middle of a scene without introduction or explanation in *Unrequited Love*.

My exploration of DeLillo's amateur film texts, i.e., *The Zapruder Film* and *The Texas Highway Killer Film*, enables me to establish that my mis-

recollected film does not aim to engage the viewer/reader through dramatic content, and inspired the development of the following techniques used in Text Two: the use of the second person 'you' to evoke the captivated mode of viewer/writer engagement generated by the bland, uneventful footage shot by the surveillance camera in *Unrequited Love*; the use of random interventions, such as light and rain, as a means by which to further accentuate the captivating material qualities of the film footage itself. One could say, therefore, that my experience of being captivated and disoriented while watching *Unrequited Love* propels the initial development of the techniques used in Text Two.

Notions of captivation and disorientation form the basis for the next section of my thesis, as well as the initial question underpinning the movement from this section of my project to the next, that question being: is the captivated disorientated mode of viewer/writer engagement generated by the surveillance camera indicative of a possessive controlling gaze, or can a more positive mode of spectatorship be drawn from it? In order to engage with this question, both practically and theoretically, I have chosen to explore the cinematic techniques used by the French Nouveau Roman writer Alain Robbe-Grillet, as seen in his short novel *Jealousy* (1977). Like DeLillo, Robbe-Grillet uses cinematic techniques in writing to evoke a captivated gaze within his novel. Unlike DeLillo, his descriptive writing technique makes use of repetition as a means by which to disorientate that gaze, as well as the reader's experience of time and place within the text. Can Robbe-Grillet's repetitive writing technique be used to evoke the disorientations in time and place provoked for me by the surveillance camera's pre-programmed circuits, as it returns again and again to the same places and spaces in *Unrequited Love*? What might the consequences of these disorientations

be for the viewer/reader of Text Two, and for the captivated gaze evoked within it? I will continue to discuss the development of the techniques used in Text Two, in relation to those used by Robbe-Grillet, in the next section of my research project.

As a point of clarification I should add that, during my exploration of DeLillo's cinematic techniques in writing, certain details pertaining to my misrecollection of Petit's film have gradually begun to recede; for example, the unconscious thinking processes provoked by the cut, as emphasized in Part One and Part Two of this thesis, while others have begun to expand and enlarge, for example, the captivated, disoriented mode of viewer/writer engagement generated by the surveillance camera, as explored in Part Three of this thesis. It is possible to say, therefore, that in my encounter with DeLillo's writing practice, a new film recollection, which is not exactly my recollection of *Unrequited Love*, has started to take shape and emerge. It is this new contaminated film recollection that I aim to evoke for the reader, both practically and theoretically, in the next section of my research project.

Section Two - Desire, Delirium And Hypnosis

Introduction

This section of my research project demonstrates a shift in emphasis away from an exploration of the involuntary mode of thinking generated by the cut between images shot by the surveillance camera, toward an exploration of the captivated and disorientated mode of viewer/writer engagement generated by the camera's repetitive turn and return to the same places and spaces in *Unrequited Love*. As I have already said this shift was initiated through my engagement with Don DeLillo's *Texas Highway Killer Film*, and the text-based cinematic techniques deployed within it. Captivated, mesmerized, and transfixed are the words that come to mind when trying to describe the way DeLillo engages the reader with his film/text. I argue that notions of captivation and transfixion can also be applied to the kind of viewer/writer engagement generated by the surveillance camera, and the bland amateur quality of the non-narrative footage shot by it. Unexpectedly, however, the notion of transfixion, of a captivated held gaze, has led me to consider a further avenue of research, one that has not yet been explored, i.e., the possible correspondence between the mode of viewer/writer engagement generated by the surveillance camera, and the female stalker's transfixed desire in *Unrequited Love*. In this section of my project I will begin to explore and establish a series of parallels between me, the captivated viewer/writer, and the female stalker's fixated desire; her obsessive pursuit of the loved object, the stalked professor (Gregory Dart).

Themes of fixation and captivation, and their conventional association with possession, obsession, desire, and lack, more often than not drive the narrative line of the orthodox stalker movie, for example, Adrian Lyne's 1987

film *Fatal Attraction*. Within this conventional context these themes usually carry negative connotations, e.g., the frenzied stalker strikes fear into the heart of the relentlessly pursued loved object. However, unlike the conventional stalker movie, *Unrequited Love* is a film almost entirely devoid of emotional displays of frenzy. It is a film almost empty of 'significant' human action. In contradistinction to the sadistic desire for control most often associated with the notion of a fixated gaze, I want to see if the themes of fixation, and desire can be positively re-addressed in relation to the captivated, disorientated mode of viewer/writer engagement generated by the surveillance camera in *Unrequited Love*. In this section, therefore, the figure of the female stalker will begin to take on a significance that she has not done before. The notion of desire will be introduced and explored, both negatively, in relation to the female stalker's desire to possess the loved object, and positively in relation to the mode of viewer/writer engagement generated by the surveillance camera in *Unrequited Love*.

This research project is concerned with the exploration and development of cinematic techniques in writing, therefore, it is to the French Nouveau Roman writer Alain Robbe-Grillet's short novel *Jealousy* (1977) that I turn in order to investigate and develop these themes. Alain Robbe-Grillet was a filmmaker and a writer, like William Burroughs and Don DeLillo, he used and developed a number of cinematic techniques in writing, unlike Burroughs and DeLillo, however, Robbe-Grillet's writing style is parched and dry. In his novel, *Jealousy*, he uses a formal writing technique that evolves through serial repetitions, each one returning again and again with difference. Robbe-Grillet uses this technique to explore, evoke, and undermine his male narrator's captivated, camera-like gaze, a gaze that is both fixated and disoriented by his delirious desire to possess the

loved object, his allegedly unfaithful wife. However, despite the association drawn between fixation and delirium, in *Jealousy* there is a distinct absence of frenzied action, and desire is continually thwarted in its possessive, obsessive pursuits. Can Robbe-Grillet's use of repetition with difference be utilized to further explore and evoke the captivated, disoriented mode of viewer/writer engagement proffered by the surveillance camera's pre-programmed circuits in Text Two, *Delirious Journey*? I will discuss the development of the techniques used in Text Two at relevant points throughout the theoretical text that follows this introduction.

Part One - Alain Robbe-Grillet: Desire, Delirium And The Captivated Gaze

The jealous man's memory tries to retain everything because the slightest detail may turn out to be a sign or a symptom of deception (Deleuze, 1972, p.53).

It is possible to say that there are two contradictory strands of desire running through *Unrequited Love*, that one is negative, while the other, I will go on to argue, is positive. The negative thread is picked up and drawn out by the female stalker Lucy's seemingly unbroken line, the linear track that is consistently underlined by her obsessive 'pursuit' of the beloved object, the potential lover who consistently eludes her grasp, the stalked professor Gregory Dart. Lucy, you could say, has a one-track mind, her thoughts, memories, and imaginings are exclusively directed toward one thing, the loved 'object', the 'object' she seeks to possess. She is both captivated and fixated by him. The second kind of desire, I will argue, is redrawn through the camera's disinterested gaze, the turn and return that scrambles the linear line drawn by the stalker; the endless round of orbits that hold the viewer/writer captivated without any identifiable reason, without knowing exactly why. This second kind of desire, I will argue, is positive. Both kinds of desire can be described as transfixed. I will begin by exploring the first kind of desire and its negative relation to lack, obsession, and possession.

In *Unrequited Love* the stalker's pursuit is sedate and un-dramatic, although she thinks of nothing and no one else, she has little or no physical contact with the professor. This stalker stalks from the comfort of her own home, she barely moves, she is a stationary stalker. The chase, if it can be called that, is technology-based, predominantly mediated via computers, mobile phones, and answer machines, it is played out through a series of texts, emails, and voice messages, the majority of which the professor ignores. Her desire is persistently unfulfilled as love is left unrequited. An acute interest in, and desire to possess,

the always-absent object motivates this first kind of desire. Interest is propelled by the desire for something out of reach, the potential lover as commodity, *I must have that dress, that coat, that car, that house, that lover*. The search or pursuit constituted herein, therefore, is ultimately driven by an acute interest in something or someone whose presence is always felt by dint of their lack; by the unfulfilled 'need' for something that already exists but that has not yet been had; by the recognizable form of a thing that possesses and obsesses the one who pursues it. This kind of desire is motivated by a mournful sense of lack and dissatisfaction, *I want what I have not got, or cannot have*. This kind of desire, the kind that propels the female stalker's inanimate pursuit in *Unrequited Love*, can also be seen at work in Alain Robbe-Grillet's short novel *Jealousy*.

There are many obvious parallels that can be drawn between Robbe-Grillet's book and my mis-recollection of Christopher Petit's film, for example, both are written or filmed through the subjects of desire, obsession, captivation, and the activity, or better inactivity of stalking, and both appear, at least initially, to be dominated by the sense of sight. I want to explore Robbe-Grillet's formal writing technique in order to begin to establish how it has been used in his novel to simultaneously evoke and undermine the negative, possessive tendencies usually associated with these themes, the purpose of this investigation being, to find out how, or if, Robbe-Grillet's writing technique can contribute to the development of Text Two.

In Robbe-Grillet's novel *Jealousy* an unnamed and unseen narrator vigilantly observes the day-to-day activities of his wife whom he suspects of having an affair. What initially strikes the reader while reading this short novel is the formal, dispassionate writing style used to render the narrator's captivated

gaze, and the consequent edge of disinterest lent to an emotion that is usually portrayed in frenzy, i.e., jealousy. In Robbe-Grillet's novel the narrator takes the position of a detached and distant observer who aims to possess a total knowledge of his wife through his continued observation of her. Captivated and transfixed by the series of scenes that play out in front of his eyes, the immobile narrator records a series of details in writing, an itemized catalogue of minutiae that seem to follow on from one another in chronological order. For example, he counts the number of strokes his wife takes to brush the supple lengths of her hair, he takes account of where she is in the house, of what she is doing, and the time that she takes to do it. He takes note of her posture, her expression, and comportment, detail after detail, one thing and then another. At first glance Robbe-Grillet's narrator appears to keep a meticulous record of events as they unfold before him in the present of narrative time, a series of rational observations rendered with a machine-like clarity that recalls the disinterested gaze of the surveillance camera in *Unrequited Love*. At least initially, therefore, the account the narrator gives appears to be nothing less than a scrupulously accurate record of events, a document that, the narrator implies, points toward his wife's possible indiscretions, the kind of evidence that would hold up in court. The opening pages of Robbe-Grillet's novel seem to convey nothing more than a jealous husband's desire for total control, a desire to fix an image of his wife, to draw a precise diagram of the scene as it unfolds before him. One could say that, initially, Robbe-Grillet's novel appears to unfold like a so-called 'objective' surveillance report. However, things are not as straightforward as they first seem. I want to continue to investigate Robbe-Grillet's use of excessive clarification in order to

establish how the writer makes use of it to undermine any authoritative equation between seeing and knowing.

In Robbe-Grillet's novel the narrator's gaze, his record of events, aim for complete inclusion, even the slightest detail should not be left out, nothing is irrelevant, everything is eloquent. However, the unforeseen consequence of his desire to see everything, to record every detail clearly and accurately, to omit nothing, is a kind of visual chaos. In *Jealousy*, for example, descriptive details swell, multiplying in rapid succession, proliferating 'insignificance' across the page, so dense is the exactness, so precise is the 'trivia', that the reader is no longer able to see what it is that he or she is at the same time being shown, the closer the eye seems to get, the more detailed the description becomes, the more the form of the image starts to disintegrate. The excessive accumulation of detail complexifies the image rather than clarifying it. This unwieldy complexity is further emphasized by Robbe-Grillet's persistent use of repetition, he repeats details, images, sounds, movements and gestures throughout his novel, each time with a minor variation, the same gesture at a different pace, the same object in a different place, the same scene seen at a different angle. We the viewer/reader are left to watch as the covetous narrator's obsessive regard comes unstuck amidst a swarm of details that return again and again with difference; as his obsessively detailed account begins to unravel, undone by the very same tendency that initially gives it its overriding impression of clarity i.e., its rigorous attention to detail. So while on the one hand Robbe-Grillet's descriptive technique seems motivated by an acute obsession with precision, by a desire to fix, to possess, to know, on the other it is usurped by it. Therefore, despite the novel's inventory like appearance, each sentence following on from the next:

each in its place connecting logically [so that] the measured, uniform pace [resembles] that of a witness offering testimony, or a recitation (Robbe-Grillet, 1977, p.44)

the reader eventually discovers that the account given by the jealous narrator is a twisted and tangled tale. In *Jealousy* any equation between description, seeing and knowing is effectively problematized, the more you read the less certain you are of what you've seen, of what you've been told, and of what you know. Robbe-Grillet's narrator is gradually revealed to be an unreliable eyewitness.

I want to draw a parallel here between Robbe-Grillet's use of repetition with difference, and the disorienting affects generated for me by the surveillance camera's pre-programed circuits; by its repetitive turn and return to the same places and spaces in *Unrequited Love*. As we have seen in Part One of Section One of this thesis, I suggest that the surveillance camera's repetitive circuits actually work to detach the sense of sight from its familiar common sense coordinates; that, rather than forming a logical narrative chain, the images shot by it seem to overlap and permeate one another, so that the movements in time and memory provoked by them are neither chronological nor linear; that, far from stabilizing our sense of time and place, it becomes increasingly difficult to place the order of things, to say which image came before or after the next; that the camera's rhythmic round of repetitions actually act to disorient us. I suggest, therefore, that, like the reader of *Jealousy*, in *Unrequited Love* the more we watch the less certain we are of what we have seen, and of where and when we saw it. I want to continue to explore Robbe-Grillet's excessively detailed writing technique, his use of repetition with difference, in order to see if it can be used to explore and evoke the disorientations in time and place provoked by the surveillance camera's captivating round of rhythmic repetitions for the viewer/reader of Text Two.

Like the female stalker in *Unrequited Love*, Robbe-Grillet's narrator has a one-track mind, he is fixated. However, the track he appears at first to follow is continually derailed amidst the proliferation of details pictured. In his book of theoretical essays, *Toward A New Novel* (1965), Robbe-Grillet claims that this obsessive attention to detail literally drives description demented; that his technique, which appears to at first to move toward stasis, control and order, is actually teeming with unfixed movement. In *Jealousy* this movement is evoked by the insistent complexity of his descriptions, i.e., a move toward clarity within which the form of the image fails to cohere, and his use of serial repetition with difference. According to Robbe-Grillet the kind of movement provoked by his descriptive technique borders at times on the delirious (see Robbe-Grillet, 1965, p.148). For example, as a series of obsessively itemized details return again and again with difference, the reader finds that he or she is unable to fix them in time or place; that the promise of coherence dissolves into incoherence, into what Robbe-Grillet calls a delirium. In *Jealousy*, therefore, it is possible to say that Robbe-Grillet's formal writing style combines clarity, fixation, obsession, and precision with the animated sense of delirium generated by it; that in his novel the details the narrator meticulously describes are paradoxically unfixed and in motion. What interests me here with regard to the development of my project is that Robbe-Grillet's descriptive technique suggests a way to utilize, evoke, and combine the surveillance camera's dispassionate gaze, along with the disorientating affects generated by its cyclic round of repetitions, in writing. How has Robbe-Grillet's descriptive delirium contributed to the development of Text Two?

In Text Two I adapt Robbe-Grillet's use of serial repetition with difference with the aim of evoking the non-chronological movements in time instigated by the surveillance camera's cyclic return to the same places and spaces in *Unrequited Love*, along with the sense of disorientation generated by it. If the reader would turn to Text Two, he or she will find that a series of visual and auditory details, each of which is rendered in a dry formal manner, recur periodically throughout the text, each time with a minor variation.³² For example, on page one we hear an abrasive rasping sound, the origin of which is initially attributed to the sound track. However, on page two the source of the sound shifts, and, as you begin to turn the pages of the magazine you find on your lap, you hear:

a moist rasping sound as the tips of your fingers stick to the still fresh ink fixing a series of smudges on the leaves as you turn them

Later, on the same page, the source of the sound shifts again, and, as you observe the man reading a broadsheet sitting in a seat opposite you:

You notice that his fingers are stained and inky, his hands slightly grubby, that his left index finger is bound with an Elastoplast, the pink adhesive edge of which has recently started to come undone, and that each time he turns a page the gluey roll over catches against the paper. Perhaps it's that that's been making the abrasive rasping sound that keeps channeling into your head?

This repetition initiates another as the Elastoplast first seen on the man's left index finger on page two, appears on 'your' finger on page three. The repetition plays out as follows:

You cross your legs and open the broadsheet you'd forgotten you'd left on your lap, and, as you begin to flick through it, you notice that the Elastoplast on your left index finger sticks to the pages as you turn them

³² As a point of clarification, I would like to remind the reader that these details are drawn from my mis-recollection of *Unrequited Love*.

On page four we hear the rasping sound again, however, this time its origin remains unattributed. Further repetitions occur on pages two and four. For example, while on page two you see a young woman:

with her hair tied back in a loose band, the escapee strands hanging freely around her nape, [before you notice that], every so often, without trace of an effort, she lifts her hand to the base of her neck and knits her slender fingers around the fine truss of unwieldy wisps they find there

On page four you find that:

every now and then, without trace of an effort, you raise your hand to the base of your nape, and your fingers linger amidst the fine wisps that escape the loose band that keeps the bulk of your hair tied together

With this repetition the unconscious gesture, initially initiated by the young woman, shifts from her to ‘you’ the viewer/reader. In Text Two, therefore, details, gestures, and sounds move inexplicably from place to place, from person to person, from gender to gender, thereby thwarting the reader’s ability to draw a linear line from the text. The reader effectively comes unstuck in time and place. Unlike Robbe-Grillet, however, in Text Two I make use of visual repetition with the aim of evoking and exaggerating, a sense of disorientation for the viewer/reader. For example, while on page one:

you're jabbed by pangs of exhaustion, by the palpable turn of the camera and the discontinuity interrupting its loop. Now and then you catch the tail of an image (

the curve of a curb
an empty street
a bus
a car
a train)

images that cut in and out of your consciousness, in and out of this involuntarily imposed wakeful sleep

On page two you are shown the same series of images again, beginning with the curve of a curb, etc., however, this time the images play out in a different context:

as you look out into the night, you are caught by the reflections that play across the dust splattered window, and sometimes you catch the tail of an image (

the curve of a curb
an empty street
a bus
a car
a train)

images that cut in and out of your consciousness, images pierced by fleeting lights and refracted forms, the flash fired outlines that evaporate in the blanket of night.

In order to draw the reader's attention to this visual repetition both texts are bracketed and indented in the same way. In Text Two Robbe-Grillet's writing technique enables me to begin to evoke a sense of the non-chronological movements in time provoked for me by the surveillance camera's repetitive circuits in *Unrequited Love*. This sense of movement, which was absent from Text One, is deployed in Text Two with the aim of preventing the viewer/reader from forming a coherent, fixed representation of the images described within it. Like the reader of *Jealousy*, the viewer/reader of Text Two is thereby effectively prevented from assuming a position of mastery and control within the text. What other techniques does Robbe-Grillet use to provoke a delirious sense of movement in his novel *Jealousy*? How can these techniques contribute to the development of my writing practice?

As we have seen, Robbe-Grillet's narrator describes what he sees in a consistently formal and measured manner, his gaze has an almost machine-like quality, not unlike that of the dispassionate camera eye in *Unrequited Love*. Although this forensic attention to detail is characteristic of the narrator's seemingly dehumanized account, I argue that it is also possible to say that the vigilant spouse's amorous desire infects the sense of sight with the covetous emotion of jealousy; that it is in the jealous husband's fixated and feverish gaze

that details are amplified and exaggerated; that it is human emotion that thrusts the obsessional archive of details collected by him into motion. What appears at first to be a detached and 'objective' report is in fact animated by the narrator's feverish anxiety, by his delirious desire to control and possess. I want to explore the role played by human emotion in Robbe-Grillet's novel in order to establish how it enables the him to envelop and evoke, not only non-chronological transitions in time, but also movements in thought, imagination and memory, within his writing practice. How does Robbe-Grillet make transitions in time, thought, memory, and imagination palpable for the reader within his novel? How do the techniques used by him relate to cinema? Can these techniques be used to incorporate a sense of the involuntary memories provoked for me while watching *Unrequited Love* within Text Two?

According to the literary critic Bruce Morrisette, Robbe-Grillet develops a system of transitional words and phrases that operate within his novel as textual equivalents for the cinematic dissolve (see Morrisette, 1985, p.32). Morrisette goes on to say that these transitional phrases are not only capable of linking two disparate scenes, or of dissolving one moment in time into another, they are also capable of linking scenes that may, or may not, take place in thought, imagination, or memory. In *Jealousy*, for example, scenes that appear at first to be unfolding before the narrator's eyes, clash with, and are transformed by, others that could be either real, remembered or imagined. Each scene, as the literary critic points out, dissolves into the next via the use of a transitional word. According to Morrisette, the vocabulary of transition used by Robbe-Grillet is necessarily ambiguous i.e., the words or phrases used by the writer to dissolve one scene into another, must be capable of generating several possible meanings at once.

For the purposes of this project Morrisette's identification of a text-based equivalent for the cinematic dissolve suggests a key technique in the development of a practice-based cinematic writing. I want to explore one particular example from Robbe-Grillet's novel *Jealousy*, in order to demonstrate how Morrisettes' claim for a text-based equivalent for the cinematic dissolve is exemplified within it. In this example scenes that could be either real or imaginary, perceived or hallucinated, are linked across a gap by words and phrases that retain the level of ambiguity that Morrisette says is necessary for a fluid transition, or metamorphosis, to take place. The example is taken from a section toward the end of the novel wherein the jilted husband describes the movements and actions of his wife, (who is designated by the letter A), and her alleged lover Franck as they are immersed in work-a-day routine. As the jealous husband's vision reaches fever pitch, the scene suddenly shifts to the bedroom where the narrator 're-sees' the couple who are now engaged in the sexual act. At this point a violent transition takes place and 'the lovers' meet an apocalyptic end, a 'visionary' death in a car crash. The transitional words and sounds used to initiate the series of dissolves between scenes, lend a sense of continuity to an otherwise discontinuous series of events.

The following example, from Robbe-Grillet's novel *Jealousy*, begins in the bedroom where the two lovers lie together, their bodies entwined between the sheets, their alleged infidelity soon to be snatched from beneath them. Sex literally drives into death, as the sequence of images dissolve and mutate in the narrator's fevered and fixated mind:

The hand with tapering fingers has clenched into a fist on the white sheet. The five widespread fingers have closed over the palm with such force that they have drawn the cloth with them: ...

In his haste to reach his goal, Franck increases his speed. The jolts become more violent. Nevertheless he continues to drive faster. In the darkness, he has not seen the hole running half way across the road. The car makes a leap and, skids On this bad road the driver cannot straighten out in time. The blue sedan is going to crash into a roadside tree whose rigid foliage scarcely shivers under the impact, despite its violence.

The car immediately burst into flames. The whole brush is illuminated by the crackling, spreading fire. It is the sound the centipede makes, motionless again on the wall, in the center of the panel.

Listening to it more carefully, this sound is more like a breath than a crackling: the brush is now moving down the loosened hair. No sooner has it reached the bottom than it quickly enters the ascending phase of the cycle, describing a curve which brings it back to its point of departure on the smooth hair of the head, where it begins moving down once again (Robbe-Grillet, 1977, p.80).

As the reader can see, the above excerpt demonstrates several scene shifts or dissolves, each one initiated by a transitional sound or word. For example, having increased in tempo during the car crash sequence, the pace of the text starts to slow down, and, via the systematic displacement of an ambiguous crackling sound, the scene begins to morph. This sound mutates three times:

1. it is initially attributed to the blazing fire within which the alleged lovers meet their violent end
2. it dissolves into what may, or may not, be a memory image, i.e., the cracking sound made by a lone centipede lingering on the bedroom wall
3. as the jealous narrator settles upon a tranquil image of his wife, alive, well, and alone in her bedroom, the sound makes its final transition. The crackling dissolves into the steady inhalation and exhalation of his wife's shallow breath as she brushes the lengths of her hair

The word 'brush' in the third paragraph also initiates a series of movements in time and in memory, for example:

1. the word 'brush' is first used to indicate the enflamed foliage engulfing Franck's vehicle
2. the burning foliage is later recalled as the word 'brush' dissolves into the image of a 'brush' as it descends the lengths of the accused woman's hair³³

Through the use of the transitional word 'brush' and the ambiguous crackling sound that accompanies it, Robbe-Grillet 'dissolves' one scene into the next. However, the continuity between scenes achieved by this technique is neither rational, chronological, nor linear. In Robbe-Grillet's novel the jealous spouse gives an account of events as he 'sees' them, but his account is incomprehensible from the point of view of 'common sense', it is never entirely clear if what he sees is 'real' or 'imaginary', perceived or hallucinated. The faculty of seeing as it is understood within the context of this novel is not an isolated sense, it is contaminated and altered by the fevered memories, thoughts, emotions and imaginings that co-exist with, and transform it. Using cinema as a basis from which to articulate the reader's experience of Robbe-Grillet's technique, Morrisette goes on to say that a strong cinematic sensation begins to emerge for the reader in the transition between two or more scenes linked in this way (see Morrisette, 1985, p.36). As these scenes collide, mutate, and combine the reader experiences a slight change in direction, a shift in speed, a temporal disassociation of the kind that can be associated with cinema. What interests me here, with regard to the development of my project, is that Robbe-Grillet's technique

³³ I have used Morrisette's analysis of this scene. Morrisette, (1985, p.19), (1985, p.32), (1985, p.73). (1985, p.106), (1975, pp.123-137).

suggests a means by which to incorporate a sense of the viewer/writer's involuntary participation with a film, i.e., a means by which to assimilate the movements in thought, memory, imagination and sensation, that are involuntarily provoked during and after watching a film, into my writing practice. Using a system of transitional words, it seems to me that this experience could potentially be rendered cinematically.

Robbe-Grillet's use of transitional words is key to the development of a cinematic writing within the context of this project. Therefore, although I first used this technique in Text Two, I later went on to use it again in Text Four and Text Five. On page two of Text Two, for example, I aim to make a sharp transition between two disparate scenes more fluid via the use of a transitional sound. In this text the sound of rain both links and separates a scene seen from a train window, with one that takes place in a car. The transition takes place in the following way. The word *rain* has been italicized for emphasis:

you are listening to the breaks breaking, to the whine and scream as they force the train to a standstill, listening to the sound of doors slamming, to doors banging, to the thud and pound of footfall, to transitory to and fro of passengers, to bodies that come as they go. And now, as you look out into the night you are caught by the reflections that play across the dust splattered window, and sometimes you catch the tail of an image (

the curve of a curb
an empty street
a bus
a car
a train)

images that cut in and out of your consciousness, images pierced by fleeting lights and refracted forms, the flash fired outlines that evaporate in the blanket of night. And now you rest your head against the window, your temples pressed against the cool glass

and you listen to the sound of the pelting *rain*

, you are in a car gliding effortlessly through the dark, *rain* dashing against the windscreen, the engine murmuring softly, every now and again a faint whiff of petrol hits you, straining at the tip of your nose.

In Text Two, therefore, Robbe-Grillet's technique enables me to achieve a kind of continuity between an otherwise discontinuous series of events. In Text Four I use this technique again, this time with the aim of evoking a dream like transition between scenes generated in the drift between the states of sleep and wakefulness, i.e., insomnia. The technique is used on page two of Text Four in the following way:

you lie back across the bed, sink into its softness, and you feel the cool air
coursing around your legs

and you watch the curtains billow, see them ripple and rise and pull and
drag

drag

the last drag hits the back of your throat

fingers stained and smarting

She sits aloft at the edge of the bed. Eyes heavy. Lids flinching. And she runs
her tongue across her lips and the bittersweet trace of tobacco curls the
corners of her mouth. Legs dangling. Hair hanging, loose lengths sprawling
across her motionless shoulder, strand after strand catching a glimpse of
broken light as it flickers across the disheveled mass

As the reader can see, the transitional word drag is used to dissolve the ripple and rise of the curtains into the last drag of a cigarette as it hits the back of 'your' throat. The word 'drag' is repeated three times. The transition between scenes is visually emphasized by the increased size of the font in the second repetition. Unlike Text Two, however, in Text Four the transitional word is used to initiate a metamorphosis between the sense of sight and the sense of taste, i.e., as you watch the curtains ripple and rise, the word drag dissolves into the bittersweet taste of tobacco as it curls the corners of the unidentified woman's mouth. If the reader would turn to Text Five he or she will find that Robbe-Grillet's technique is used several times. See, for example, page three as shown below:

her right arm is bent at the elbow, fist braced against the side of her face, clenched knuckles mashed firmly into her cheek, kneading gently against her jaw, flesh against teeth. In front of her; a table, an ashtray, an empty glass, to the side of the glass a moist smudge has recently started to evaporate. You see it dissolve, witness it vanish. The woman leans back into the chair, and, uncoiling her posture, she picks up the glass in front of her. Clink, chink, the sound of ice as it strikes the side of a low-ball tumbler, as it ricochets against the barrel. Lifting the glass to her lips the woman begins to swallow, and you watch fascinated as the muscular movements in her throat contract and dilate, the involuntary reflex absorbs you. Adopting the same moderate pace until its contents are finished she proceeds to reposition the empty glass, she places it down on the

... in front of her; a table, an ashtray, a glass, the contents of which remain unspecified. A partially dissolved ice cube cuts the unsettled surface. Every now and again a hollow clipped sound breaks the captive silence, agile fingers drumming

table. The glass stands slightly to the left of a residual stain, which, although it has clearly begun to evaporate, still marks its previous location on the table, (

... it's the kind of table that would once have made light work of cleaning,

Tough And Durable, Wipe Clean, Stay Clean, Easy Clean, Formica,

before the wear and tear, before the blemishes, the abrasions, the scratches, scratches that jut fractionally above the smooth shiny surface, scratches you find your fingers tracing, pressing them against the sharp protrusions, running them over the ruts, thrusting them into the crevices, deep gashes, shallow slashes, cigarette burns, scarred and branded, random patterns break the patent standard motif,

VirrVarr, Light Blue, Inexpensive, Excellent Value, A Design Classic

against a hard laminate surface. The turbulent agitation disturbs the liquid, the ice begins to shatter. With each recurring maneuver the tempo intensifies, the volume expands and increases

tap tap tap

your eyes, your ears get caught up in this arrangement, sound surging in and around you

tap tap tap

and it's impossible to discern the order of things, to measure time as if it is passing. How long have you been here? How long have you been waiting? Shifting, evasive, dead time, wasting time, killing time. It's less a case of watching waiting or of having something to do, you have nothing to do, although you do do it, it is more that what you do do is less actively done than it is inactively endured. You feel it. It escapes you

the pressure of time barely passing ⁶

⁶The Tap! The sound, it's a dripping tap? The sound of running water

As the reader can see, on page three (as shown above), the sound of fingers tap, tap, tapping on a hard laminate surface, dissolve into the possible sound of a dripping tap, as indicated in a footnote at the base of the page. On the same page a more logical transition is made via the word table, which is used to dissolve a scene seen in long-shot, within which a female figure is seated behind a table, into a close-up of the table. As a point of clarification the term close-up is used here to indicate the detailed description of the table as if seen in a cinematic close-up. However, as the reader can see, in this text the logical transition between shots is troubled by the presence of a glass, which is placed on the table before the long-shot dissolves into a close-up. Despite previously being described as empty, on returning to long-shot the viewer/reader discovers that the glass is now full; that it inexplicably contains the partially dissolved fragment of an ice cube that had hitherto vanished before our eyes. In Text Five the glass is used as a temporal marker, i.e., as means by which to return the reader to a former scene, thereby drawing his or her attention to a non-chronological movement in time.³⁴ In Texts Two, Four, and Five, Robbe-Grillet's use of transitional words enables me to initiate a series of non-chronological dissolves between scenes that could be either real or imaginary, perceived or remembered. I want to return to my discussion of Robbe-Grillet's notion of delirium with the aim of evaluating its relevance in the development of Text Two, and to the broader development of my project.

In *Jealousy* events are not seen through to the end, they are continually side tracked and interrupted as a series of disparate scenes merge, almost

³⁴ The motif of a glass first empty and then full is derived from a scene that plays out in *Jealousy* (Robbe-Grillet, 1977, p.55). For Morrisette's discussion of this scene see Morrisette, 1985, p.187. In the movies objects are often used to mark, and draw the viewer's attention to, non-chronological movements in time. For Morrisette's discussion of Robbe-Grillet's use of objects as temporal markers see Morrisette, 1975, p. 127.

indiscernibly, into one another. One could say that what the jealous spouse ‘sees’ is a proliferation of potential outcomes to an end that is not yet decided. For example, with reference to the excerpt from the end of *Jealousy* cited earlier (Robbe-Grillet, 1977, p.80), these unresolved possibilities play out as follows:

1. the wife’s potential infidelity
2. the lover’s possible death
3. the wife tranquil and alone, brushing the lengths of her hair

The narrator ‘sees’ all these possibilities although none of the images he presents to the reader have a conclusion. What he sees are images that merge and transform as they are touched by sounds that he may, or may not have heard, or be hearing. What appears to be a reliable account of events is in fact contaminated by the narrator’s fevered desire and emotion, an account riddled with inconsistent memory images, seamlessly cut with auditory and visual hallucinations. In *Jealousy* Robbe-Grillet does not represent a frenzied attack of delirium, he enacts, or performs it, textually, using a formal dispassionate writing technique. As the literary critic Adam Watt points out, etymologically the word: ‘delirious means to stray from the track, or the regulatory ridge (“lira”)’ (Watt, 2009, p.103).³⁵ I argue that the notion of delirium, as it is used in Robbe-Grillet’s novel, is a text-based derangement within which the narrator’s seemingly objective report continually moves off the implied linear track, until any evidence of that track eventually disintegrates. The consequence for the reader is a profound sense of disorientation, an inability to place oneself in time or in place. In Text Two I take the position of Robbe-Grillet’s delirious narrator in order to develop what I have chosen to call a parallel movie. In this text I literally move off the film track in order to explore

³⁵ Deleuze makes a similar point in his book with Claire Parnet, *Dialogues*, when he says ‘A flight is a sort of delirium. To be delirious [délirer] is exactly to go off the rails’. (Deleuze, 1987, p.40)

the disorientations in thought, memory, and imagination that emerge in the collision between the viewer/writer and the repetitive rhythms of the surveillance camera as it returns again and again to the same places and spaces in *Unrequited Love*. In order to visually emphasize the idea of a parallel movie I have chosen to use an equal two-column structure, the left hand column of which remains blank. None of the scenes described in Text Two can be found in Christopher Petit's film, instead this text aims to explore the thoughts, memories, and imaginings that are generated by the film, but that do not represent, or return the viewer/reader to it, i.e., the kind of thoughts, memories, and imaginings that, I argue, merge with and alter your recollection of a film both during and after seeing it. However, while the aim of Text Two was to write this parallel film into existence for the viewer/reader, in order to achieve this aim I found that I moved so far off the implied film track that I had lost any semblance of the stalker movie. In Text Three, *Losing Face*, I therefore intend to explore some of the themes and images that have persisted and insisted in my unreliable recollection of *Unrequited Love*.

I opened this section of my research project by outlining the negative possessive notion of desire that is at work in Robbe-Grillet's novel, and by drawing a parallel between it and the female stalker's obsessive, possessive pursuit of the professor in *Unrequited Love*. Having identified some of the cinematic writing techniques used in *Jealousy*, I want to expand on how the narrator sees and re-sees the 'object' of his desire, i.e., his wife, within the novel. The purpose of this being, to further establish how the negative possessive notion of desire that underpins Robbe-Grillet's novel is potentially undone by the text-based delirium performed within it. In so doing I will argue that Robbe-Grillet's technique suggests the possibility of a positive non-possessive mode of desire.

In *Jealousy* Robbe-Grillet's narrator sees, but he does not, or cannot, act. He is a stationary and immobile reporter, a position that is most often associated with voyeurism and the sadistic desire for control. His gaze is entirely focused on the monotonous work-a-day activities of his wife and her alleged lover, the world outside of the house she inhabits appears to be of little or no interest to him. He is fixated, captivated, mesmerized and entranced by the loved 'object', by the 'object' he seeks to possess. However, although desire in this novel is directed toward a specific 'object', i.e., the jealous husband's allegedly unfaithful wife, as we have seen the narrator's acute attention to detail actually begins to erase the very 'object of desire' that it seeks to know and represent. Not once do we see the narrator's wife portrayed as a coherent identifiable character, instead she is expressed through a series of endlessly repeated gestural traces; the silhouette of a nose, a face in part profile, the twitch of a mouth, the cascades of thick black hair that fall in supple lengths across her back and shoulders, her hands, her eyes, her neck. The accused woman remains at all times fragmented, an unidentified mobile array of unfixed features, even her name remains undisclosed, signified only by the letter A. Although she herself barely moves she repeatedly eludes her husband's covetous gaze. She does not need to run or hide because the image he draws of her is already moving, she literally evaporates amidst the swarm of insignificant details deployed to describe her. In Robbe-Grillet's novel the accused woman, A, becomes a spectral presence, haunting the text without ever fully inhabiting it, a fragmented figure that is always both still and in motion. Unable to settle on a fully realized image of the woman, the reader finds him or herself always poised on the point of 'about to see something'. Therefore, despite the fact that the jilted husband's fixated and captivated gaze has a negative

association with control and want to possess, I argue that Robbe-Grillet's obsessive descriptive technique demonstrates the potential for a more positive mode of desire to emerge, a mode of desire that is no longer able to 'master its object', but that is instead forced to continually form and reform with it amidst the unfixed motion of delirium. In short, the narrator's capacity for control is thwarted amidst the visual chaos generated by Robbe-Grillet's formal writing technique. To draw a parallel with the mode of viewer/writer engagement generated by the surveillance camera in *Unrequited Love*, I argue that, at the same time as its repetitive rotations hold the viewer/writer's gaze captivated and transfixed, they also dissolve the narrative line of the movie, consequently the film as coherent object begins to break down rendering the disoriented viewer/writer unable to maintain the distance necessary to achieve a position of voyeuristic control or mastery. How can Robbe-Grillet's writing technique contribute to the continued development of this project?

I intend that the writing techniques used by Robbe-Grillet to unsettle the, otherwise stationary, images described within his novel, will further contribute to the development of my writing practice in the following ways: In Text Three, *Losing Face*, I aim to explore the non-narrative movement initiated by a still image of the female stalker's face, as it 'caught' in close-up on an audio-visual-entry-phone monitor at the moment it begins to disintegrate. Like Robbe-Grillet's jealous narrator's wife, this image, I will argue, both evades the viewer/writer's gaze, and escapes identification. The development of Text Three will be discussed in Part Three of Section Two *Memory And Suggestion: Storytelling In Last Year In Marienbad And Unrequited Love*. The notion of a dissolved film, of a fragmented and unidentifiable figure, or figures within it, underpins the

preliminary development of Text Four *Insomnia*. I will discuss the development of this text in the final part of Section Two: *DeLillo/Gordon's 24 Hour Psycho: The Film As Dissolved Object*. In this section I will return to Don DeLillo with the aim of exploring and developing a more positive notion of desire and spectatorship than can found in Robbe-Grillet's narrator's anxiety driven delirium. The mode of viewer engagement evoked in DeLillo's film/text, I will argue, is not only non-possessive, it is relaxed, productive, and joyful. I intend that my exploration of DeLillo's film/text will contribute to the development of the writing techniques used in Text Four.

Summary Of Part One Of Section Two

The parallels I have drawn between Robbe-Grillet's novel, *Jealousy*, and my mis-recollection of *Unrequited Love*, have enabled me to identify a series of themes and writing techniques that contribute to the development of a theoretical and practical cinematic writing within the context of this project. For example: the repetition of details, gestures, and sounds that return again and again with variation and difference, as a means by which to inaugurate a series of non-chronological movements in time and place; the use of transitional words and sounds that act as textual equivalents for the cinematic dissolve; the notion of a parallel movie, i.e., a movie that moves off the implied narrative track.

These techniques have enabled me to, incorporate a sense of the viewer/writer's involuntary participation with the film into Text Two via the intervention of involuntary thoughts and memory images of the kind that interrupt, and merge with, a movie during and after watching it. They have enabled me to, explore and articulate the possibility that the notion of a fixated and captivated gaze could be used positively within the context of this project. They have enabled me to, begin to reflect on the status of the theoretical and practical accounts given within this thesis in terms of an unreliable eyewitness testimony.

As we have seen, in *Jealousy* the narrator's account is unreliable, the reader can never be entirely sure of the status of what he or she is being shown in it, whether what is seen is real or imaginary, perceived or remembered. The faculty of seeing, as it is explored within the context of this novel, is not an isolated sense. My claim is that Robbe-Grillet's jealous narrator's unreliable account makes a viable contribution to the development of a theoretical and practice-based cinematic writing that acknowledges that seeing itself is always

contaminated by memories, thoughts, feelings, and imaginings, to a mode of writing that aims to incorporate and explore the anomalous interventions that alter and transform our memory of film.

However, despite the important contribution made by Robbe-Grillet's writing techniques to the development of this project, as we have seen, his novel explores and evokes the themes of captivation, fixation, and disorientation through the negative passion of jealousy. His narrator's unreliable account is riddled with, and generated by, fevered, hallucinogenic anxiety; by the desire to control and possess. Therefore, although I have identified the possibility of a more positive mode of spectatorship emerging within his novel, I also suggest that it ultimately falls short of doing so.³⁶ In contrast to the fevered visions that contaminate Robbe-Grillet's unreliable eyewitness account, the mode of engagement generated by the surveillance camera in *Unrequited Love* is a far more relaxed affair, there's no fevered anxiety animating the viewer/writer's captivated gaze, no sadistic desire to control and possess. The mode of engagement generated by the surveillance camera is, I will suggest, less delirious than it is hypnotic. In the next section of my research project the delirious disorientations generated by the camera's repetitive round of orbits, will be exchanged for the relaxed, captivated mode of viewer/writer engagement proffered, not only by the camera, but also by the monotonous voices that saturate

³⁶ For a positive exploration of the notion of delirium, a notion that has been historically associated with the female body, and the negative image of the hysterical, 'irrational' swooning woman, see Eleanor Kaufman's book *The Delirium Of Praise* (2001). Kaufman uses the notion of delirium to explore and articulate the 'delirious' exchange of voices initiated in the laudatory philosophical essays and letters written by five male writers: George Bataille, Maurice Blanchot, Gilles Deleuze, Michel Foucault and Pierre Klossowski. The exchange that takes place between these men, Kaufman argues, is neither critical nor dialectical. Instead, she claims that, as each writer takes up, and speaks with the voice of another, that writer's thought is animated, altered, and inhabited by it. Kaufman not only readdresses the notion of delirium, she redefines it as a potentially useful, erudite, and productive research tool.

the sound track in *Unrequited Love*. The purpose of this exchange being, to show how a relaxed mode of captivation might yield a more positive, productive mode of spectatorship than the kind found in Robbe-Grillet's narrator's unreliable account, and to see what it can offer me with regard to the development of Text Three.

Although I will continue to experiment with, incorporate, and reflect on, the techniques used by other writers within my writing practice, the next section of this thesis will demonstrate a shift away from the exploration of cinematic techniques in literature, toward an investigation of the hypnotic affects generated by voice and camera movement in *Unrequited Love*. The questions underpinning the move from this section of my research project to the next are: How can an exploration of the sedative affects generated by voice and camera movement enable me to develop a more positive mode of captivated spectatorship than can be found in Robbe-Grillet's narrator's unreliable eye witness account? Can an exploration of the unreliable eyewitness testimonies produced under hypnosis enable me to positively develop and articulate my position as an unreliable narrator and storyteller within the context of this project? How can the notion of an unreliable eyewitness account contribute to the development of Text Three? In order to engage with these questions I have found it necessary to open my research project up to include an exploration of the clinical practice of hypnosis.

Part Two - Hypnotic Affect And Unrequited Love

Introduction

As the reader may anticipate, many of the themes already explored with reference to Robbe-Grillet's novel *Jealousy* will return, with a different emphasis, in this section of my research project, for example: the notion of an unreliable eyewitness report; the captivated and fixated mode of viewer/writer engagement generated by the camera's insistent repetitions; memory, and the loss of coherent identity. However, notions of voice, storytelling, and relaxation will take on a significance they have not done before.

Referring to my experience of watching and mis-recollecting *Unrequited Love*, my aim is redraw the themes listed above in positive terms, through an investigation into the sedative, captivating affects generated during the clinical practice of hypnosis, the purpose of this being, to find out how these themes and affects could be put to productive use within my writing practice. For example, as I said in the introduction to this thesis, *Unrequited Love* is a film essay, in it voices proliferate, however, despite the potentially thrilling subject matter, i.e., stalking, the intonation used by each narrator within the film is flat and unvaried, no peaks, no troughs, just a monotonous drone. It is these monotonous voices that narrate the film's story, a tale of love unrequited. However, what first interested me about these voices was not what they said, their communicative content, but how they said it, their measure, pace and rhythm. Can a parallel be drawn between the sedative, focusing qualities of the hypnotist's monotone voice, and the stupor inducing voices that saturate the sound track in *Unrequited Love*? Can an exploration of the hypnotist's use of vocal suggestion enable me to find a way to

use these monotonous voices as a productive writing tool within my practical and theoretical texts?

I will begin the following section of this research project with an exploration of the unreliable witness accounts produced under hypnosis, before moving on to draw a series of parallels between them and my conflicting recollections of *Unrequited Love*. The purpose of this being, to explore and reflect on my own status as an unreliable eye witness and storyteller within this project, and to determine and evaluate the kind of knowledge produced within this thesis, i.e., the theoretical and practical accounts that support and generate the parts of my mis-recollected film.

The Viewer/Writer As The Unreliable Witnesses Of Hypnosis

In their book *A Critique Of Psychoanalytic Reason, Hypnosis As A Scientific Problem, From Lavoisier To Lacan* (1992) Leon Chertok and Isabelle Stengers say that the practice of 'hypnosis produces false witnesses' (Chertok & Stengers, 1992, p.276). These witnesses they say, 'get their stories tangled' (Chertok & Stengers, p.268), the yarn they spin, the stories they weave are intrinsically tangled tales. I should make it quite clear, however, that far from shedding a negative light upon the situation Chertok and Stengers go on to emphasize the positive and challenging nature of the testimonies produced under hypnosis. These testimonies, they say, have the capacity to undermine the authority of scientific reason, fracturing its orthodox line, frustrating its desire for certainty and 'transparent meaning'. In fact they go as far as to say that, should the false witnesses of hypnosis:

succeed in the future in integrating this tangled testimony into the history of our discussed and relevant knowledge, if they succeed in causing, thanks to this testimony, different lights and inventive arguments, undoubtedly no science will be born that can attain the degree of certitude of the science of Galileo and Lavoisier (Chertok & Stengers, 1992, p.268).

According to Chertok and Stengers the false witnesses of hypnosis challenge the authority of a pre-formed, certified knowledge, a knowledge deemed relevant and therefore worthy of commentary and discussion. This kind of knowledge, they imply, is associated with stasis; with the retrieval of something that is already known; with the return of the same without difference. According to Chertok and Stengers, the false witnesses testimonies produced under hypnosis are not only capable of gnawing away at these orthodox certainties, they also have the capacity participate in the construction of a mode of knowledge that brings something new

into existence. I want to begin by exploring the role of memory in hypnotically induced witness testimony in order to establish some of the destabilizing, and potentially generative effects, associated it. The purpose of this being to begin to articulate how these witness testimonies relate to my mis-recollection of *Unrequited Love*, and to the kind of knowledge produced within this thesis.

In his book *The Seven Sins Of Memory, How The Mind Forgets And Remembers* (2001), the psychologist Daniel L. Schacter considers the status of hypnotically attained witness testimonies, and how they are used in legal cases, i.e., wherein a ‘subject’ is submitted to hypnotic induction and suggestion, in an attempt to retrieve forgotten information regarding an eyewitness incident. According to Schacter, despite some impressive results, the authority of testimonies obtained using hypnotic techniques remain controversial (see Schacter, 2001, p.118). I have outlined some of the reasons for this controversy as identified by Schacter as follows: hypnosis does not automatically ‘enhance the accuracy of eyewitness memory’ (Schacter, p.118); the testimonies gleaned from hypnotized subjects frequently contain amplified and exaggerated information; memory drawn under hypnosis does not necessarily recall a former present; hypnosis often enhances the witnesses’ confidence in the reliability of his or her memory, even if that memory is entirely inaccurate; the hypnotist’s use of suggestion to recall memory may inadvertently influence, alter, or even induce false memory.

In hypnotically induced testimony, therefore, memory is not inevitably indexed to ‘reality’, what the witness ‘recalls’ is not necessarily the memory of a former present, nevertheless *a* memory is clearly ‘recalled’. The witness, it seems, is often left in no doubt concerning the authenticity of his or her memory of events, he or she is not lying, in fact the witness often literally remembers *more*

than everything quite clearly, and the account given is nothing if not astute, yet there appears to be no evidence, no ground upon which to verify the truth of the account, no proof, no certainty. There are several key points of interest to be drawn here between my mis-recollection of *Unrequited Love* and the hypnotically attained witness testimonies discussed by Schacter, for example, although the attention paid to detail within my account of *Unrequited Love* is suggestive of precision and veracity, my mis-recollections of it do not represent, recall, or refer to the 'original' film, instead, like Robbe-Grillet's narrator's unreliable account, my eyewitness testimony contains amplified and exaggerated information.

For Schacter the authority of hypnotically attained eyewitness testimony is inevitably placed in question because of its association with inaccuracy, exaggeration and uncertainty. Because of the unreliability of these testimonies he seeks to exclude their presence within the legal system. For Chertok and Stengers, on the other hand, it is that same capacity to provoke uncertainty within the scientific domain, that gives these witness testimonies their destabilizing, and potentially generative, strength. I want to return to Chertok and Stengers' argument in order to establish why they believe this to be the case, and to further investigate their claims in relation to the production of an alternative kind of knowledge within this project i.e., the theoretical and practical texts I use to explore and generate the conflicting recollections of a film that does not exist, but which is inextricably connected to the captivating affects, and after-effects, generated by one that does, i.e., Christopher Petit's *Unrequited Love*.

Unlike Schacter, Chertok and Stengers embrace the exaggerations and amplifications associated with hypnotically attained witness testimony with the aim of putting them to productive, creative use. For them, these unreliable

eyewitness accounts, and the inaccuracies associated with them, have the capacity to bring something new into existence. Rather than recalling some supposedly lost memory, or knowledge of an object, event, person, or thing that actually exists, hypnosis, they imply, complexifies and perplexifies precisely because it adds more-to-reality, for example, the memory of a past that may never have happened; a past that these false witnesses believe in whole-heartedly. What makes hypnosis appear irrational in the eyes of the legal and scientific community, is its capacity to produce knowledge/memory of an object without that object ever having existed, or perhaps better an object, memory, story, or event is potentially brought into existence by it. It is this capacity to produce knowledge unfounded in incontrovertible fact that leads Chertok and Stengers to identify the witnesses of hypnosis as: '*perplexed authors* and not representatives of their respective disciplines' authority' (Chertok & Stengers, p.277). For them, the unreliable witnesses of hypnosis are veracious, compelling, and seductive storytellers.

How does Chertok and Stengers' claim reflect on my mis-recollection of *Unrequited Love*? Am I an unreliable witness of hypnosis who, convinced of the validity of my tangled-tale, tries to persuade the reader of the truth of it? The answer would appear to be yes. Like the testimonies given by the false witnesses of hypnosis, the accounts that play out within the pages of this thesis do not reconstitute a complete or coherent representation of Christopher Petit's film, frame after frame, after frame, instead they testify to its capacity to provoke conflicting recollections; to its facility to bring something new into existence. For example, as the reader may recall, the film recollections evoked in in Part One and Part Two of Section One of this thesis, explore the disruptions and interruptions generated by the cut between images shot by the surveillance camera and its

potentially thought provoking potential. This account of *Unrequited Love* is written into existence in Text One. The film recollection evoked in Part Three of Section One, and Part One of Section Two, explores the disorienting affects generated by the camera's cyclic return to the same places and spaces in *Unrequited Love*, and the captivating qualities of the footage shot by it. This account is written into existence in Text Two. In this section of my thesis I intend that the notion of a tangled testimony will contribute to the development of Text Three, *Losing Face*. One could say, therefore, that in each account of the film given so far certain details pertaining to my recollection of *Unrequited Love* are exaggerated and amplified, while others begin to recede.

I situate my mis-recollection of *Unrequited Love* within Chertok and Stengers' claim for a mode knowledge that adds more to reality rather than reflecting on, or representing something that already exists, i.e., the film, *Unrequited Love*, as object. The theoretical and practical documents I continue to produce during the course of this project, aim to incorporate and work with the inconsistent and anomalous affects that I believe to be part and parcel of the film viewing experience, for example, the involuntary memories, thoughts, sensations, and imaginings that emerge in the collision between the viewer/writer and the soporific rhythms of the surveillance camera in *Unrequited Love*. I argue that, the affects, and after-effects, the distractions, exaggerations and amplifications, the muddled and mismatched memories produced during and after watching a film can be positively used to bring something new into existence, e.g., a new film recollection, or story. For example, in the document you are reading now, I utilize the form of an eyewitness report to write my account into existence. At first glance that account appears to be nothing less than a scrupulously accurate

inventory of events, a detailed and rigorous record of my experience of watching the film. The typeset is consistent and unobtrusive, the margins and spacing are regular, each sentence follows on from the next in a linear, uniform manner.³⁷ The rhythm of the writing in it is measured, even, and paced. Unlike my practice-based texts, therefore, the reader is able to proceed through the document without encountering any visual obstructions, interruptions, or disruptions. In other words, the text appears to comply with all the rules and regulations that might compose and arrange an orthodox eyewitness testimony. Initially one could conclude that my account maintains ‘the illusion of the transparency of the printed page’ (Dworkin, 2003, p.41); that the writing in it appears to be referential. However, as the reader advances through the inconsistent accounts that compose this thesis, he or she will find that the promise of coherence begins to dissolve into incoherence. What appears at first to be a comprehensive record of events as they unfold before this narrator’s eyes, is in fact contaminated with human emotion, with the amplifications and exaggerations that return, again and again, with variation and difference from the viewer/writer’s mis-recollections of them. Despite the overriding impression of clarity and veracity, therefore, any desire for ‘transparent meaning’ and certainty is thwarted. It is impossible to draw a legible image of ‘the film’ from my conflicting accounts of it, because ‘the film’ has dissolved amidst the swarm of inconsistent details deployed to describe it. The page turns opaque as writing is at once liberated from its conventional referential function. Like Robbe-Grillet’s jealous narrator, and the false witnesses of hypnosis, my conflicting accounts of *Unrequited Love* aim to gnaw away at orthodox certainties,

³⁷ The font used in the main body of my thesis is ‘times new roman’, a typeface originally designed for *The Times* newspaper. I chose to use it because of its association with the so-called ‘objective’ news report. Within my thesis, as I go on to explain, this association is intentionally sabotaged.

and unsettle notions of knowledge, thinking and writing that are associated with equilibrium and stasis; the return of the same without difference. Like them, I am gradually revealed to be an unreliable storyteller. Far from being the cause of anxiety, however, within the context of this thesis I intend that these inaccurate recollections will be joyfully embraced as productive, inventive writing tools in the development of forms cinematic writing that seek to liberate language from its conventional referential, reproductive function. The mode of knowledge explored within this thesis has nothing to with the reconstitution of a stable and reliable referent, i.e., Christopher Petit's film, *Unrequited Love*, or the retrieval of knowledge that is already known, on the contrary, knowledge, as it is understood here, is ongoing, emergent and processual, it emerges in my encounter with *Unrequited Love*, and in the viewer/reader's encounter with my writing practice.

Like Chertok and Stengers' false witness of hypnosis, I am less the representative of an established discipline (see Chertok & Stengers, 1992, p.277), i.e., film or literary theory proper, and more an unreliable storyteller who aims to integrate my tangled testimony, the conflicting fragments of my mis-recollected film, and the theoretical connections I use to support and generate them, into the world of academic research. In so doing, I offer the reader a series of writing techniques and strategies that could be deployed by any writer who wishes to use film, and the affects and after-effects generated by it, as a resource to alter and transform our conventional habits of reading and writing.

Having begun to establish a series of parallels between my mis-recollection of *Unrequited Love* and the false witness testimonies produced under hypnosis, I want to move on to explore the soporific affects generated by the monotonous voices that saturate the sound track in *Unrequited Love*, i.e., what I

will go on to call, their simultaneous capacity to captivate, fixate and sedate the viewer/writer. How can the notion of a monotonous voice be put to positive and productive use within the context of this research project? In order to engage with this question I have found it necessary to turn my attention to the figure of the hypnotist; to the way that vocal monotony and suggestion are put to creative use by them.

Hypnotists themselves are often regarded with skepticism. Labeled as charlatans and tricksters, their affiliation with the production of false witnesses and unreliable testimonies, as well their association with manipulation and suggestion, all contribute to their uncomfortable fit within the scientific community. In addition to these ‘spurious’ associations, the unorthodox results achieved by the hypnotist are often left unexplained, or are simply inexplicable. For example, when a hypnotist speaks to the hypnotized subject, the suggestions made by him or her often appear to actually happen, to become reality. Turning orthodox criticism on its head Chertok and Stengers oust the objections made by the legal and scientific community, claiming instead that hypnotists are in fact:

“creators of reality” along with shamans, magicians and other conjurers, practitioners of “soft” medicine, animal tamers, fortune tellers, or sorcerers (Chertok & Stengers, p.269).³⁸

In other words, they aim to draw a positive, creative association between the art of vocal suggestion, its puzzling ability to conjure something new into existence, and the ‘dubious’ practices of magic and sorcery.

In his book *Sense And Nonsense In Psychotherapy, The Challenge Of Hypnosis* (1981) Chertok, himself a practicing hypnotherapist, calls attention to

³⁸ It is worth pointing out here that cinema itself has had a long association with magic, illusion, and trickery, see for example Georges Méliès, *Un Homme Tête* (1898), and, *A Trip To The Moon* (1902).

the ‘troublesome’ association between the practice of hypnotism, conjuration, and incantation saying that, when a hypnotist suggests to a patient with amnesia that, after a count of three, he or she will wake from his or her artificially induced trance and remember everything, and with a click of the fingers it happens: ‘it really does seem like a magic trick’ (Chertok, 1981, p.122). Abracadabra! It’s done. According to him, despite reams of literature, numerous experiments and studies, the full extent of what goes on during the process of hypnosis remains an enigma. In the gap between process and result the question posed, he says, is what happened? (Chertok, 1981, p.x).³⁹ The key point here with regard to the development of my project is that the hypnotist’s voice does more than simply speak, it acts on things, it affects and alters them. In appearance at least, it does something. Within the context of this thesis I want to use the figure of the hypnotist as a means by which to explore and articulate my experience of watching, and being absorbed by, the somnambulistic rhythms of voice and camera movement in *Unrequited Love*. In so doing, I intend to establish a written technique that makes productive use of monotonous vocal suggestion. What are the attributes of the hypnotist’s voice?

According to Chertok, when verbal suggestion is used in hypnotic induction the practitioner’s delivery is always flat, repetitive, and tonally unvaried. According to him this flat, monotonous voice has a focusing quality; it focuses the subject so astutely that he or she is gradually cut off from any surrounding stimuli.

³⁹ Chertok makes several references to hypnosis and its ‘troublesome’ association with magic, usually with regard to the inexplicable results attained by it, and more often than not with negative connotations, see (Chertok, 1966, p.55), (Chertok, 1981, p.xvii). It is not until he works with Isabelle Stengers that the notion of magic takes on its more positive, creative function. Chertok also discusses techniques of fascination, or fixed eye-gaze techniques, which he says are usually used by stage hypnotists (Chertok, 1966, p.106).

You listen to the sound of this voice, you absorb it, and it absorbs you

The focusing qualities of the hypnotist's monotonous voice acts to reduce the hypnotized subject's sensory motor field, (see Chertok, 1981, p.65), Chertok calls this effect 'de-afferentiation' (Chertok, 1981, p.66), or sensory deprivation. During the course of induction, the hypnotist repeats certain phrases, for example, your hands, your feet, your legs grow heavy, you feel the heaviness creeping all over you (see Chertok, 1966, p.103), as a result the hypnotized subject is made to feel the weight of his or her body as it is incapacitated, immobilized, unable, or reluctant to move. Like the monotonous voices that saturate the sound track in *Unrequited Love*, this stupor-inducing voice instills in the hypnotized subject a sense of exhaustion, a loss of interest in anything other than the mind numbing sound that is coursing through his or her body, injecting lethargy into his or her nervous system (see Chertok, 1981, p.65). With a body made heavy with torpor, the hypnotized subject is rendered neither fully awake nor entirely asleep. Under these conditions consciousness is relaxed, and physical activity is suspended. In drawing a parallel between the hypnotist's use of suggestion, and the uniform tone of the voices in *Unrequited Love*, I aim to show how the soporific affects generated by them could act to simultaneously focus and relax the viewer/writer. What are the consequences of this relaxed non-conscious condition for the hypnotized subject, and for the viewer/writer in *Unrequited Love*?

While consciousness operates in the world according to an active selective process, within which 'unnecessary' non-functional information is eliminated, the level of sensory deprivation necessary to achieve hypnotic induction lifts these

conscious control mechanisms. Therefore, once the hypnotized subject is in this non-conscious relaxed state, Chertok says:

[a] whole series of sensations and representations, which are ordinarily repressed or kept in the background [invade consciousness.] It is thus that, from induction onwards, there come to play modifications of the body image and intense affective reactions [...] Generally speaking [he says,] there is no longer any means by which the subject can distinguish between the reality of the external world and his own representations. Any stimulus beyond a certain intensity is accorded an index of reality (Chertok, 1981, p.66).

In other words, under these conditions the hypnotized subject no longer has any means by which to distinguish between the real and the imaginary, perception and hallucination, him or herself and the hypnotist. Upon awakening from hypnosis, Chertok says, subjects frequently report having felt a strong sense of depersonalization and dissociation, or what he calls a splitting of consciousness, (see Chertok, 1981, p.72). For example, when asked to describe this experience post hypnosis, subjects tend to use expressions such as: 'It is as if it happened to someone else,' [or] 'I had the impression that it was someone else doing it' (Chertok, 1981, p.72). The first person 'I' incorporates the second person 'you' in order to give account of this experience. One could say that, during the course of induction, the hypnotized subject experiences a veritable break down of identity, that he or she is no longer entirely him or herself. As a result of this inability to maintain a division between the hypnotist and the hypnotized subject, Chertok claims that the hypnotic state temporarily creates a new personality, the image of which incorporates the hypnotist into itself as a component (see Chertok and Stengers, 1992, p.265). The hypnotized subject does not simply identify with the hypnotist, he or she co-exists with him or her. How can the artificially induced relaxed condition achieved during hypnotic induction, and the dissociative affects

generated by it, enable me to articulate my experience of watching, and being absorbed by, the monotonous rhythms of voice and camera movement in *Unrequited Love*? How can these affects be put to productive use within my writing practice?

Chertok goes on to claim that, far from being an exceptional phenomena, hypnosis is a mechanism that plays a central role in the mental life of subjects (Chertok, 1981, p.212) that, given the right conditions, for example, the focusing qualities induced by vocal monotony; a subdued atmosphere; a move toward sleep; relaxation and immobility, or some form of sensory deprivation, dissociation phenomenon can, and do, occur spontaneously in a variety of everyday situations without the aid of suggestion or the presence of a hypnotist.

With this in mind it would not seem unreasonable to suggest that the dissociation phenomena associated with hypnosis could occur during, and after, watching a film; that, in the dark space of the movie theater the viewer/writer could be absorbed, transfixed, and sedated by the repetitive rhythms of the surveillance camera, and the monotonous sound of the voices that saturate the soundtrack in *Unrequited Love*. Nor would it seem unreasonable to suggest that, these conditions could be conducive to inducing a relaxed consciousness within which any clear distinction between subject and object, the real and the imaginary could begin to break down; that, as the viewer/writer incorporates the soporific rhythms of the film into him or herself, a temporary new personality, and a new film recollection, could conceivably be created.

Within the context of this project, I suggest that Chertok's evaluation of the focusing qualities of the hypnotist's voice, his identification of the sensorially deprived conditions necessary to achieve a relaxed hypnotic state, and the

dissociative affects generated by it, enables me to begin to articulate how the monotonous tone of the voices in *Unrequited Love* could act to focus and relax the viewer/writer. The notion of voice, as it is understood here, therefore, is not limited to its communicative function, it acts on things and alters them, it is capable of productive affect. How can the notion of monotonous vocal suggestion be developed as a writing technique within my practical texts?

Using the hypnotist's voice as a model, I am able to begin to articulate how the notion of monotonous vocal suggestion could be developed as a writing technique within the context of this project, i.e., how suggestion could be used as a means by which to evoke the parts of my mis-recollected film for the viewer/reader. As the reader may recall the notion of suggestion first came to my attention during my exploration of Don DeLillo's *Texas Highway Killer Film*, as explored in Part Three of Section One of this thesis. DeLillo's use of the second person 'you', i.e., 'you see', 'you feel', 'you think', was used in Text Two as a means by which to evoke the captivated mode of viewer/writer engagement generated by the surveillance camera. If the reader would turn to page one of Text Two, he or she will see that, in this text I suggest, perhaps a little crudely, that you are inhabited by the sedative rhythms of the camera in the following way:

, you collide with a sluggish sensation, with a dense and stagnant inertia that inhabits the pit of your chest, your lips purse, your brows flinch, your eyes, which are heavy and leaden, pulse as they roll back in your head, you sink deep into a sedative slumber you're forced down into the dip in your seat, you slide into that well-worn hollow, the cavernous trace of generations of bodies of unknown weights and unidentified shapes

, you are listening now wrapped by the agitated silence, absorbed by the niggling details teeming around in your head. Your forehead flickers, your eyelids droop, and you're jabbed by pangs of exhaustion, by the palpable turn of the camera and the discontinuity interrupting its loop

I aim to further develop this technique in Text Three, *Losing Face*. If the reader would turn to Text Three, he or she will see that a series of notes run along the left

hand column of the text. In this text, however, the second person ‘you’, (as used in Text Two), is exchanged for the first person plural ‘we’. The purpose of this being to emphasize a sense a co-implication between writer and reader, i.e., a union of the kind that Chertok implies takes place between the hypnotist and the hypnotized subject.⁴⁰ While in Text Two ‘you’ are told what ‘you’ are seeing, feeling, and hearing as you see, feel, and hear it, in Text Three suggestion takes the form of a command, or a directorial note. More often than not, these notes tell the viewer/reader what he or she ‘should’, or could expect to see in the future. For example, on page one of Text Three we are told that:

We should hear sound on [the images described in the right hand column of the text; that], we should hear branches crack and bend, [that] we should hear the leaves rustle as they are whipped up in the wind. We [are told that we] should see reflections from the street lamps cast a weak deficient light across the camera lens

On page two we are told that:

We should continue to watch [the image of the woman’s face described in the right hand column of the text] even when there is nothing left to see except a blank white screen

However, unlike Text Two, in Text Three I intend that the technique of suggestion will assume a combined function. It will not only evoke images, sounds, and sensations for the viewer/reader, it will also be used as a means by which to trouble the time and authenticity of the accounts written in it. In Text Three I aim to use Chertok and Stengers’ notion of a tangled testimony, i.e., a testimony that fails to add up, as a basis from which to write my third account of my mis-recollected film into existence.⁴¹ I will discuss the development of Text Three in Part Three: *Memory And Suggestion - Storytelling In Last Year In*

⁴⁰ For an insightful exploration of the political implications of second person narration, ‘we’ narration, and multiperson narration, as they have been used in literature, see Brian Richardson’s *Unnatural Voices: Extreme Narration In Modern And Contemporary Fiction* (2006).

⁴¹ As the reader may recall, that the notion of a tangled testimony was explored at the begging of Part Two Of Section Two.

Marienbad And Unrequited Love. Broadly speaking, therefore, within the context of this research project, I aim to use the notion of monotonous vocal suggestion as a means by which to conjure the parts of my mis-recollected film into existence, both practically and theoretically for the reader of this thesis. I should add that, somewhat antithetically, as both viewer and writer, this puts me in the seemingly dual role of hypnotized subject, in the process of writing my tangled testimony into existence, and hypnotist, using the art of suggestion to convince the reader of the validity of the story I'm telling.

Summary Of Part Two Of Section Two

I began this section by exploring the unreliable witness testimonies produced under hypnosis, with the aim of establishing a series of parallels between them and my mis-recollection of *Unrequited Love*. For example, both contain exaggerated and amplified information, and both potentially recall a past/film that is not necessarily indexed to an object, person or thing that already exists, or that has at some time existed.

I established my own status as unreliable witness and storyteller within this project, and assessed the kind of knowledge produced within this thesis. Knowledge, as it is understood here, does not testify to the presence or absence of a reliable referent, instead it aims to write the object of research into existence through the theories that are generated around it, i.e., the parts of my mis-recollected film. I went on to consider the focusing, sedative qualities of the hypnotist's monotonous voice, which enabled me to, explore the notion of a 'magical' voice, i.e., a voice that acts on things, and seems to make something happen. I explored how the uniform tone of the voices in *Unrequited Love* could act to simultaneously focus and relax the viewer/writer, and established that the notion of vocal suggestion is gradually becoming a central writing technique within this project.

I intend that my exploration of the clinical practice of hypnosis will further contribute to the development of my writing practice in the following ways: In Part Three of Section Two I will use the notion of monotonous vocal suggestion as a means by which to further explore the role played by the female stalker within my mis-recollected film, and to establish a series of parallels between her project and mine. In Part Four of Section Two I intend to use Chertok's evaluation

of the environmental conditions necessary to achieve hypnotic induction, as a means by which to explore the relaxed mode of viewer/writer engagement proffered by voice and camera movement in *Unrequited Love*, and the dissociative affects generated by it. In so doing, I aim to find a way to give account of my relationship with the female stalker in terms other than identification, in Text Four *Insomnia*.

Part Three - Memory And Suggestion: Storytelling In Last Year In Marienbad And Unrequited Love

Introduction

As we have seen the hypnotized subject is captivated and transfixed by the sound of the hypnotist's voice, but this is a very different kind of fixation to the kind explored earlier in relation to Robbe-Grillet's novel *Jealousy*. There's no fever, no anxiety, just focus. One could say that the hypnotist's voice kindles an almost passive fixation in the hypnotized subject; that the hypnotized subject is unconscious, or unaware of what it is that seemingly fixates him or her, a condition that is closer to sleepwalking than it is to possessive, obsessive, stalking. In Part One of Section Two I began to explore the female stalker's pursuit of the professor in terms of a negative fixation spurred on by an obsessive desire to possess the always-absent object. As a significant point of departure from the rest of my project so far, I want use the focusing qualities of the hypnotist's 'magical' voice, as a spring board to explore what I will call the stalker's 'storytelling potential'. I will argue that, like me, the stalker attempts to talk her tale into existence, to account for her memory of events using a monotonous voice with de-dramatized pitch and inflection; that, as I aim to draw the reader into my story, so the female stalker tries to draw the stalked professor into her tale, to seamlessly integrate her memory of their meeting into his world, to conjure a non-existent past into existence for him. By casting the female stalker in the dual position of hypnotist and hypnotized subject I aim to re-write the terms of her obsession in the light of hypnotic fixation; no frenzy, no anxiety, just focus.

The film that came immediately to mind with reference to developing the stalker's storytelling potential was *Last Year in Marienbad* (1960). Scripted by

Alain Robbe-Grillet and directed by Alain Resnais, *Last Year In Marienbad* combines many of the themes covered in the last section of my thesis. For example: the notion of an unreliable eyewitness account, and memories that float free of any reliable source or referent. In *Last Year In Marienbad* the character's dispassionate vocal intonation, along with that of the narrator, recall the monotonous, focusing vocal tones used by the hypnotist, as well as those deployed by the two narrators in *Unrequited Love*.

It is also possible to draw several parallels between the narrative in *Last Year In Marienbad* and the significantly less complex story in *Unrequited Love*. For example, in both films there is discrepancy between the two main 'characters' memory of events. In *Last Year in Marienbad* the unnamed hero, (designated by the letter X), seemingly remembers an affair that took place one year ago in Marienbad, while the unnamed heroine, (referred to as A), is unable to recollect the same affair, the memory of which X is emphatic. However, while in *Marienbad* it is the hero who uses vocal suggestion in order to try to convince the heroine of the truth of his story, in *Unrequited Love* it is the female stalker who tries to convince the male professor of her memory of their meeting, a memory that he cannot recall, but that she recollects in great detail. In *Unrequited Love* the narrative, which is constantly deferred, is built around a gap, around the uncertain memory of a forgotten meeting at a university convention; around the suggestion of a 'blossoming love affair' that cannot be recalled by him, although it is recounted by her in great detail. In both films we, the viewer/writer, know nothing about the two lead 'characters', we know nothing of their past, or of what may, or may not, have taken place between them. We know nothing other than what we

see and hear on screen. In short, there is a gap placed at the center of each story, a past that cannot be verified as either true or false.

Last Year In Marienbad and *Unrequited Love* are based to a greater or lesser extent, around themes of memory and suggestion. In both films one ‘character’ attempts to conjure a possible past into existence for the other through the use of vocal suggestion.⁴² I want to use the former film to amplify and exaggerate themes that are present to a lesser degree within the latter film; to allow *Last Year In Marienbad* to alter and modify my recollection of *Unrequited Love*. In this section of my thesis I want to do more than simply establish a parallel between the two films, I want to draw the empty flat characters in *Last Year in Marienbad* into my mis-recollection of *Unrequited Love*, into the practical and theoretical texts that I use to generate and support it. In Text Three, for example, I forge a fragment of this new film recollection and insert it into the text. If the reader would turn to page three of Text Three he or she will see that in the right hand column an unidentified woman suggests to an unidentified man that they have met before, he, however, has no recollection of them meeting, no recollection of her face. The scene plays out as follows:

⁴² In his introduction to the published script, writer Alain Robbe-Grillet describes the male protagonist’s use of vocal suggestion in *Last Year In Marienbad* in the following way: ‘[t]he whole film, as a matter of fact, is the story of a persuading: it deals with a reality which the hero creates out of his own vision, out of his own words’ (Robbe-Grillet, 1962, p.9). Deleuze makes a similar point in his book *Cinema 2: The Time Image* when he says: ‘Last Year In Marienbad is precisely a story of magnetism, hypnotism, in which we might say the X has recollection-images and that A does not, or only very vague ones because they are not on the same sheet’ (Deleuze, 1989, p.123).

IMAGE: A small room, dimly lit, crowded with people. A room charged with resonant sound. Toward the top left hand corner of the frame a small oily smudge obscures any clear line of vision, it is possible, although not entirely certain, that it's a smear on a camera lens? Every so often a series of dusty flecks dart across the surface.

Amidst the noise a conversation takes place between a man and a woman; their utterance barely audible; their position in the crowd marginal.

DIALOGUE: There is a tone of ambient familiarity about it, a sense that what is about to be said could easily have been said before, a sense that the same story is being told, and then retold, over and over again.

She says, it would be strange if you could not
remember

Remember what? He says

He waits

She continues

She says, where it was that we first met

He remembers the room, the low lighting, the heady aromas, the pungent smoke, the saccharine sticky perfume, smells that hit as you enter, then return as you're leaving a room, he remembers the chattering voices, the mundane remarks about weather, the smack of a tongue, of flesh against teeth, of mouths as they masticate food, the strands of random sensation still teeming beneath his skin

He says, I'm trying to remember you being there

no being
no form
all gone

no trace of her face

all forgotten

In the left hand column, on the same page, we are told that we should see a scene now, and that in this scene:

a conversation should take place within which a woman will try to persuade a man that they have already met, to convince him of a memory she recalls but that he does not. [We are told that] The conversation should be disjointed, as if the memories of this man and this woman are playing on parallel tracks

The precise relationship between the scene evoked in the left hand column, and the scene seen in the right hand column remains unexplained. In the gap between the two parallel accounts, the reader is left to draw his or her own conclusions. Page three of Text Three combines elements of both films, *Unrequited Love* and *Last Year In Marienbad*. It is a ‘contaminated film recollection’ that I have consciously chosen to work with rather than trying to anxiously correct. I will discuss the development of Text Three at relevant points throughout the theoretical text that follows this introduction.

Reconfiguring The Stalker's Story

I want to open with a brief survey of the Japanese writer Yasunari Kawabata's short story *Yumiura* (1959) the purpose of this being to show how, while in Kawabata's story memory's inability to recall an implied past is generative of fear and anxiety associated with the loss of identity, in *Last Year In Marienbad* and *Unrequited Love* the heroine/hero's inability to recall is potentially generative of a new past and a new identity; that, while in the former story memory is associated with stasis, with the return of the same without difference, in *Last Year In Marienbad* and *Unrequited Love*, the implied past has the potential to become reality.

In Kawabata's story a writer who has been consistently troubled by a series of memory lapses is visited by a woman who claims to have had a relationship with him 30 years earlier. As the woman divulges more and more about the time they spent together, she reveals that on one particular occasion the writer visited her room. It was there and then, she says, that he asked her to marry him. Unease turns to panic as the writer, who has no recollection of the proposal, contemplates the enormity of the event that he seems to have inexplicably forgotten.⁴³ Who is he now, he asks himself, if he cannot recall who he was then, if his past is not his to remember? Unable to recall ever having met the woman, and perplexed by the extent of his memory lapse, by the reported gap in time within which he is unable to account for his actions, the writer begins to retrace his steps, to search maps and lists in the hope of triggering, or recalling this forgotten proposal, the memory image that the woman had described to him with

⁴³ Kawabata's story is used by Daniel L. Schacter at the beginning of his book *The Seven Sins Of Memory, How The Mind Forgets And Remembers*, Schacter uses it to demonstrate the extent to which memory can fail, and the anxiety that that memory failure can cause (Schacter, 2001, p.1).

such vivid and flourishing detail. Finding no trace of the town of Yumiura on any map the writer discovers, to his relief, that the story the woman has told him could not possibly be true, that he could not have been in that part of the country at the time that she claimed to have met him. He discovers that although the woman clearly believes with a passion that her memory of events is accurate, it is in fact entirely false.

Despite exploiting memory's capacity to disarm, in Kawabata's story the writer's broken world, the image he has of himself and his past, the autobiographical story that he always believed to be true, are eventually restored. The effects of the woman's suggestions are limited, her perplexing story is proven to be false. The plot may twist and turn but the truth of the matter is eventually settled and recovered, with everything and everyone being returned to their former selves. The past, or the writer's memory of it, remains intact. He is able to recall who he was then, and to reaffirm the image he has of himself now.

In contrast to Kawabata's story, in *Last Year In Marienbad* memory fails to restore the world to order. Instead it acts as a catalyst for several competing narratives to emerge, none of which can be certified as either true or false, and yet the anxious unease that floods the writer's world in *Yumiura* is almost entirely absent in *Last Year In Marienbad*, in fact there is a distinct lack of any kind of emotion at all. In *Marienbad* memory is not exactly lost it is endlessly remade differently, incessantly conjured into existence through the hero's persistent use of suggestion, by his flat, dispassionate voice. Like *Unrequited Love*, in *Marienbad* memory is unencumbered by referent. It circulates freely through the narrative lending a sense of movement to the stillness that otherwise persists and insists throughout the film. Like *Marienbad*, *Unrequited Love* is a film that is absent of

frenzy. There is nothing that resembles the steamy, ‘impassioned’ world of pulp fiction romance here. In *Unrequited Love* it is not action that propels the narrative forward, it is the uncertain, unverifiable memory that the stalker attempts to insert into the stalked professor’s world that potentially catapults the past into motion.

The notion of movement derived from an unsettled memory image, provides the starting point for Text Three, *Losing Face*. In this text I draw on my memory of an image from *Unrequited Love*, an image that may or may not actually exist within the film, but which could, nevertheless, be easily inserted into it. The image in question, or my recollection of it, is a close-up of the female stalker’s face caught on an audio-visual-entry-phone monitor. However, rather than revealing the identity of the stalker, the image jams; it sticks and disintegrates at the point the viewer would usually expect to see a face identified on screen. What interests me about this image is that it is at the moment that action stops that the stalker is able to elude identification, i.e., her face dissolves into static motion; she moves while staying still. While watching this image disintegrate it seemed to me that the film itself was enacting a process of forgetting, that it, like the stalked professor, was unable to recall a coherent image of the female stalker’s face. She becomes an uncertain memory image, a memory infused with forgetting. My aim, in Text Three, was to find a text-based equivalent for this unsettled image by temporarily putting ‘static’ signification in movement.⁴⁴ For example, on page two and four of Text Three I use visual techniques derived from the poet E.E. Cummings to momentarily trouble the

⁴⁴ In his book *Cinema 1- The Movement image* Gilles Deleuze explores the face effaced by the close-up in cinema. Referring to an image from Ingmar Bergman’s film *Persona* (1966), Deleuze says the close-up pushes: ‘the face to those regions where the principle of individuation ceases to hold sway’ (Deleuze, 1992, p.100). Although the image I have chosen to use in Text Three is not a straight forward close-up, I argue that the same principle holds sway.

reader's ability to recognize a set of otherwise familiar words, words that in this case denote the mobile features of a woman's face. I refer the reader to the two examples, taken from Text Three, below. The text on the left is taken from page two, the text on the right from page four. In both cases the text appears in the right hand column:

a face, full screen, a woman	a venntilated image, mor.e gap then th e
, blue eyes, bl	re's substanc.e, a
onde hair, a fa	decompo sed face in
ce, unmistakabl	tra nsi tion, de vo
y a face, a fac	lving, dissolving i
e no longer, or	n viscous slow moti
n ot yet there,	on, coming then goi
l ost in a torr	ng, both still whil
ent of tiny par	e rece ding, uproot
ticles str aini	ed while fixe d t o
ng against th e	th e sp ot, all for
frame, push ing	m is relea se d and
aga inst th e f	undone, a fa ce all
or m, a mo u th	gone, not there, no
, an e ye, a no	t ye t, a face effa
se, a che ek, a	ced and emer gin g,
face th at is n	its featu res abs o
ot ye t decided	rbed by the scre en

If the reader would turn to Text Three he or she will see that, in the left hand column on page two, a directorial note suggests that 'we should see the image of a face effaced by a close-up'. Initially, therefore, the note appears to correspond to the text in the right hand column, i.e., we are shown an unsettled image of a woman's face in close-up. On page four, however, the directorial note complicates the relationship between the two texts. In this note the reader is offered two possibilities concerning what he or she could expect to see in the future. The text proceeds as follows:

For the movie we can choose, either we can return to the unsettled image of the woman's face as we saw her before, or we can play on the ambiguities, move a little closer, exaggerate the uncertainty, amplify our inability to say for sure whether or not this is the same face we saw in the first image. The author prefers the latter option

This note thwarts our ability to say for certain how, or if, the two texts relate to one another; whether what we are seeing in the right hand column has happened, or is going to happen in the future. As a result the status of the image does not stabilize or resolve. There is a sense, therefore, within which it is possible to say that uncertainty infuses the image with a kind of movement that is not derived from action; that it moves while staying still. In *Unrequited Love* the stopped image of the woman's face inserts a pause into narrative action, but it is also a moment filled with potential; a moment within which things could go any way; a moment within which the viewer/writer is given the space to imagine whether this or that might happen.⁴⁵ From the moment the audio-visual-entry-phone button is pressed on page one of Text Three, the entire scenario revolves around a pause in narrative time, and the series of competing accounts that are seemingly generated by it. The scene seen on page three of Text Three, within which an unidentified woman attempts to persuade an unidentified man that they have met before, is one such scenario, told twice over, that emerges in the pause in narrative time; a pause within which the female stalker's face is repeatedly forgotten. I want to briefly return to *Last Year In Marienbad* in order to establish how X's serial tale-telling exploits the gap in A's memory, the purpose of this being, to determine how the stalker in *Unrequited Love* makes creative use of the professor's inability to recall her memory of their meeting.

⁴⁵ In his essay *The Film Stilled* (1990) Raymond Bellour explores the notion of the still image infused with a kind of movement that does not propel the narrative forward. Originally published in *Camera Obscura* (September 1990, Volume 8, Number 3 24, pp. 98-124. <http://chrismarker.org/wp-content/uploads/2013/10/bellour-raymond-the-film-stilled.pdf> (Last accessed 30/5/2014)

In *Last Year In Marienbad* the unnamed male protagonist, X, suggests to the heroine, A, a series of possible pasts. But A cannot remember this past, it is *a* past that she seems to have inexplicably forgotten, so X continues to suggest past, present and future, as if intent on summoning them into existence. He conjures up a series of scenarios that he presents to her, one option after another, but A, at least initially, continues to deny any recollection of him, and of the past that he offers up to her. Suggestion upon suggestion, as if his aim is to exhaust her. Possible past after possible past, each version utterly plausible in itself, although spliced together the tale would surely tangle. Like the false witness of hypnosis, and my conflicting accounts of *Unrequited Love*, *Marienbad* presents to the viewer an impossible state of affairs.

In *Marienbad* X locates the gap in A's memory and makes use of it, i.e., because A cannot remember what happened one year ago in Marienbad she cannot be sure if what X is telling her is true or false. 'The past', the memory of a meeting she appears to have forgotten, becomes a vast area of uncertainty, it is this uncertainty that X draws upon as he seeks to find that singular detail, that magical point, the trigger that will: 'magnetically draw A into his story'. (Bouge, 2003, p.141). In the closing scene of the film A eventually accepts X's account of their love affair. She accepts his account of an affair that may or may not have taken place between them one year ago in Marienbad, she accepts his account of events: 'as if that is how it had always been' (Robbe-Grillet, 1962, p.12).⁴⁶ She accepts the identity that X offers her, her role as his lover, and his as the lover that she herself arranged meet one year ago in Marienbad. Past, present, and future conjured into existence through X's persistent use of suggestion. Once A accepts

⁴⁶ This scene takes place in the closing sequence of the film.

X's account of their meeting, her identity, her past, present and future are essentially reconfigured. How does X's serial tale-telling enable me to reconfigure the terms of the stalker's project in *Unrequited Love*.

In this section of my thesis I aim to cross-cut certain aspects of X's performance in *Last Year in Marienbad* with that of the female stalker's in *Unrequited Love*, the purpose of this being, to begin to reconfigure the stalker's negative controlling desire in terms of its creative storytelling potential. To see her fiction, her memory of events, as a story that potentially participates in the construction of a new past, a new future, a new reality; to show how she, like X, makes to use the gap in the professor's memory, i.e., his inability to recall the meeting that may or may not have taken place between them:

so she tells him that they met the year before at a university
convention, and that they had fallen in love

but he cannot recall

her

memory

she keeps repeating

again and again and again

her persisting

him resisting

over and over and on

Focus

your attention, she says

all of your attention

you are listening to the sound of my voice

and you watch each word form in her mouth, a careful, consistent,
insistent, monotony

one word and then another

same measure

same beat

remember, she says

my past in your present, because that is how it has always been⁴⁷

In *Unrequited Love* it is the gap in the professor's memory that provides the space for the stalker's tale to hatch. It is in that gap that the past is potentially remade, forged into existence through the stalker's repeated suggestions. Memory in *Unrequited Love* is not just about recall, it is not automatically indexed to an event that has actually happened, it is a creative and inventive faculty that adds more to reality as it is seamlessly integrated with it. How does the stalker's story reflect on my position as storyteller within the context of this project?

My exploration of *Last Year In Marienbad* equips me with the tools to draw the figure of the female stalker further into my project, to draw a parallel between her storytelling potential, and my own position as 'author' of a series of impossible recollections of a film that does not exist. Together we try to conjure our tale into existence, to integrate our stories into the present, wherein those stories could potentially have real effect. Like me, the stalker tells just one tale, and, like me, she tells it persistently, each time with a minor difference. One could say that, together, we seek to find that singular detail, that magical point, the trigger that will draw the professor/reader further into our story. The key point here with regard to the development of my project is that, unlike the troubled writer in Kawabata's story, in *Unrequited Love* there is no anxiety attached to the notion of mis-recollection; no desire to recover a former past, on the contrary,

⁴⁷ Each tale told by X in *Last Year In Marienbad* is a variation on the following account: '[h]e tells her that he and she have already met the year before, that they had fallen in love, that he has now come to a rendezvous she herself had arranged, and that he is going to take her away with him' (Robbe-Grillet, 1962, p.9).

within the context of this project, the implied past has the potential to become reality. How has the notion of storytelling contributed to the development of Text Three?

In Text Three I explore the idea of a story told and re-told again, and again, across its two-column structure. Utilizing the notion of a tangled-tale I aim to evoke a series of competing images for the viewer/reader. For example, in this text, as we have seen, one, or possibly several different film/texts run on parallel tracks. Sometimes we see a scene in the present tense in the light of a suggestion made in the future tense, for example, in the left hand column on page one we are told that:

If this were a movie we would see [a] woman in long-shot from the side at a slightly oblique angle.

While, in the right hand column, on the same page, we see an image of a young woman poised to press the doorbell in front of her. This scene plays out in the present tense. Sometimes scenes interrupt or fold into one another, for example, the ambiguous scene within which an unidentified woman attempts to convince an unidentified man that they have met before, (as seen on page three of Text Three), interrupts and folds into the dissipating image of the woman's face, (as seen on pages two, and four of Text Three). In each case the time of the scene described is uncertain, and the origin of the voice, or voices speaking in it is/are unattributable. For example, is the story being told now, has it already been told, or is it still waiting to be told? Is it a script for an unmade film, or an eyewitness account of a film that has already been made? One could say, therefore, that suggestion is used to evoke an incomplete image of a film/scene/face for the viewer/reader, at the same time as it troubles the time and authenticity of the

accounts written in it. In Text Three conventionally marginalized referencing systems such as footnotes and side notes are given a central and subversive role. Instead of clarifying the authenticity and accuracy of the accounts written in the text, they imbue it with a sense of uncertainty. Consequently, although the reader is actively encouraged to move across and between tracks; to physically participate with the text, he or she is unable to assume a position of mastery or control within it. Instead the reader is consistently deprived of a position from which to judge the credibility of the information that he or she is given. If there is a sense of movement in this text I wanted it to derive from the uncertain shifts between possible past, present, and future, rather than from the limited action described within it.

The notion of a tangled-tale provided me with a format with which to incorporate a sense of uncertainty within Text Three. However, the text itself does not explore or evoke the affects that triggered that sense of uncertainty for me. For example, my own inability to recall with absolute certainty what had and had not taken place within *Unrequited Love*, was generated amidst the de-dramatized viewing conditions set up within the film; amidst the sedative rhythms of the camera and the monotonous sound of the voices that saturate the soundtrack. Text Three is absent of the affects generated by these cinematic effects, consequently it appears dry, over complicated, and un-cinematic. In Text Four, *Insomnia*, I aim to continue develop my relationship with the female stalker through an exploration of the soporific affects generated by voice and camera movement in *Unrequited Love*.

Summary Of Part Three Of Section Two

In this section of my research project I have used *Last Year In Marienbad* to draw out, amplify and exaggerate certain tendencies that are present, to a lesser degree, in *Unrequited Love*, in so doing I found that I was able to begin to establish the notion of cross-cutting as a productive writing technique. For example, by cross-cutting aspects of X's project in *Marienbad* with that of the female stalker's in *Unrequited Love*, I was able to begin to reconfigure the terms of the stalker's project in the light of its storytelling potential. Focusing on her storytelling potential enabled me, in turn, to draw a series of parallels between the female stalker's project and my own. For example, we both aim to talk/write our recollection of events into existence using a flat de-dramatized voice with the intention of integrating those stories into the present wherein the implied past has the potential to become reality.

In Text Three I utilize the notion of a tangled-tale to evoke a series of conflicting accounts of my mis-recollected film. These accounts revolve around an uncertain memory image, a close up of a woman's face, a stilled image that inserts a pause into narrative action, a gap within which, I have argued, the viewer/writer is given the space to imagine whether this or that might happen. In this text I aimed to: develop a visual equivalent for the unsettled close-up of the woman's face by temporarily troubling the reader's ability to recognize a series of otherwise familiar words, words that denote the mobile features of the woman's face. This technique is used on page two and four of Text Three. I developed a system of directorial notes⁴⁸ that evoke possible images for the reader, at the same

⁴⁸ For a discussion of the idea of speaking from the margin through the use of side-notes and footnotes in experimental literature, see Chapter Three of Craig Dworkin's book, *No Medium*, (Dworkin, 2013, pp.55-83).

time as they trouble the time and authenticity of the accounts written in the text. My aim in so doing was to evoke a sense of movement derived from the uncertain shifts between possible past, present, and future, rather than from the limited action described within the text. I made use of the first person plural 'we' as a means by which to evoke a sense of co-implication between writer and reader.

However, despite the parallels I have begun to draw between the female stalker's project and my own, I argue that this is not a simple case of identification with her. Contrarily I suggest that the viewer/writer is actually prevented from identifying with the stalker because, in the end, there is no character as such to identify with. For example, her performance is impassive; there is no emotion animating her face; her gaze is transfixed; her gestures are heavy and slow; the dialogue she speaks is limited and repetitive; we know nothing of her background history; we only ever see parts of her face and body in close-up, or her entire body partially obscured in long-shot. Nevertheless, I argue, her performance is both captivating and engaging. For example, I engage with the sound of her monotonous voice, with the somnambulistic rhythms that propel the speeds and slowness of her gestures. I drift along with, and into them, I experience a proximate closeness with her that has little or nothing to do with identification. How can I give account of my relationship with the female stalker in terms other than identification in Text Four?

In order to engage with this question I have chosen to explore two texts by Don DeLillo both of which are taken from his novel *Point Omega* (2010). In these texts the writer evokes a relaxed, immersed mode of viewer engagement with film. My aim is to use DeLillo's film/texts as a means by which to articulate my experience of watching, and being absorbed by, the sedative rhythms of voice and

camera movement in *Unrequited Love*, an experience within which, I shall argue, the distinction between the viewer, the film, and the principal protagonist in it, begins to break down. As opposed to Robbe-Grillet's narrator's anxiety driven dissolution explored earlier in Part One of Section Two of this thesis, I will argue that DeLillo's relaxed protagonist experiences a loss of coherent identity that is both desired and joyful. How can the relaxed mode of viewer engagement with film evoked in DeLillo's texts contribute to the development of Text Four?

Part Four - DeLillo/Gordon's 24-Hour Psycho: The Film As Dissolved Object

Introduction

In this section of my research project I will explore two texts from Don DeLillo's novel *Point Omega*. In these texts DeLillo makes use of the Scottish artist Douglas Gordon's 1993 experimental video installation *24 Hour Psycho*. Like *Unrequited Love*, Gordon's installation adopts a slow pace within which a once thoroughly dramatic subject is effectively de-dramatized. Unlike *Unrequited Love*, Gordon's film runs at two frames a second and spans a full twenty-four hours, it is a literal slowing down of Alfred Hitchcock's classic horror movie *Psycho* (1960). The installation is the focus of the prologue and the epilogue in DeLillo's novel. It effectively brackets the narrative action and sets the pace for it. The key point of interest for me with regard to articulating my experience of being immersed in, and captivated by, the sedative rhythms of voice and camera movement in *Unrequited Love* is that, as DeLillo writes, or rewrites Gordon's film he emphasizes its mesmeric qualities. For example, installed in a dark gallery space the film rolls slowly on and on in the absence of diegetic sound, the environmental conditions created by it are, I argue, conducive to those necessary to achieve the first stages of hypnotic induction, i.e., hypnogenic qualities such as concentration, silence, subdued atmosphere, a move toward sleep and relaxation, all of which, according to Leon Chertok: 'constitute the first stages of sensory deprivation' (Chertok, 1981, p.134).⁴⁹ As DeLillo describes the affects of the film on the unnamed protagonist's body, he emphasizes the experience of depersonalization, dissociation, and partial amnesia generated by it; he describes the weight and comportment of the anonymous man's body as it is absorbed by

⁴⁹ The reader may recall that I explored Chertok's analysis of the conditions necessary to achieve hypnotic induction in Part Two of Section Two of this thesis.

the slow pace of the film. I want to explore DeLillo's texts, and the dissociation phenomena generated by the film described within them, with the aim of finding a way to give account of my relationship with the female stalker in terms other than identification in Text Four *Insomnia*.

As a point of clarification I should add that I consider DeLillo's version of *24 Hour Psycho* to be a remake of a remake, i.e., it is a remake of Gordon's installation, which is, in turn, a literal slowing down of Hitchcock's original film, *Psycho*. DeLillo makes use of a film that already exists twice over, and as he does so he alters and changes it. His texts are not a straightforward representation of Gordon's film, in fact, I argue, in them the film as object actually begins to dissolve as the anonymous protagonist passively participates with it. In DeLillo's texts, therefore, writing is unencumbered by a stable or reliable referent. In order to emphasize what I see as this new film's non-representational, co-authored status, I will refer to these texts as DeLillo/Gordon's film.

The Relaxed Spectator

In his novel *Point Omega* DeLillo describes the embodied affects of watching Douglas Gordon's film *24 Hour Psycho*; he describes the affects of the film's deliberately slowed down pace upon the novel's anonymous male protagonist as he visits the gallery daily and all week, he describes how the viewing body is absorbed in, and contaminated by, the soporific rhythms that pulse involuntarily through him; he describes how, as the unnamed man watches the silent projection jump and flicker in the dark exhibition space, this film seems to erase, as it also prompts, the continued recall of Alfred Hitchcock's now famous Gothic horror movie *Psycho*. Hitchcock's thriller runs at the conventional speed of 24 frames a second. 24 frames a second: 'the speed at which we perceive reality, at which the brain processes images' (DeLillo, 2010, p.103), the speed: 'that our practical consciousness is attuned to' (Kerslake, 2007, p.184). DeLillo/Gordon's silent retake on it runs at 2 frames a second and spans a full 24 hours. Unlike Hitchcock's film, in DeLillo/Gordon's installation there is no speed, no frenzy, no sound, no anxiety. To draw a parallel with my experience of being immersed in, and captivated by, the somnambulistic rhythms of voice and camera movement in *Unrequited Love*, DeLillo/Gordon's film incites you to look, it holds your gaze, but it does so without generating dramatic suspense (see DeLillo, 2007, p.14). It is this slowed down time scheme that absorbs the anonymous protagonist, he feels the weight of it in his arms, his legs and his feet, he feels the fatigue generated by it coursing through his entire body. It exhausts him. I want to continue to explore the affects of slow time on DeLillo's anonymous protagonist's body in order to demonstrate the absence of anxiety attached to the loss identity, and to the experience of dissociation that he undergoes while watching the film, in so doing

I aim to find a way to give account of my relationship with the female stalker in *Unrequited Love* in Text Four.

Thoroughly immersed in the films sedative rhythms, DeLillo's protagonist yields to the images, he passively participates with them, allowing them to tunnel into his blood, to share: 'consciousness with him' (DeLillo, 2010, p.115). DeLillo's description pulses with the affects of the film, he does not fix an image of it, or of the unnamed man who watches it, instead, I argue, the distinction between subject and object, viewer and film collapses. In other words, in DeLillo's description the man and the movie co-exist. The key point here with regard to the development of my writing practice is that, in this weary dissociated state, the anonymous man does not anxiously resist assimilation, he wants it, he wants complete immersion, a wholesale transmigration into the quivering images on screen. With the aim of demonstrating my point I want to briefly explore one particular example within which DeLillo describes the unnamed man's encounter with Hitchcock's unassuming protagonist Norman Bates. This encounter is pivotal with regard to articulating my relationship with the female stalker in *Unrequited Love*; a relationship that I am arguing is not based in identification. The example proceeds as follows: In DeLillo/Gordon's film the unidentified man watches Norman Bates projected 3 meters by 4 meters on a two sided screen, and suspended in a dark exhibition space; he watches Norman Bates turning his head in five compartmentalized movements; he watches as Norman Bates head swivels slowly on its long slender neck; he watches Norman Bates 2 frames a second, enervated and bathed in a slumbering silence. The unidentified man watches, and as he watches he waits: 'to be assimilated, pore by pore [until he dissolves] into the figure of Norman Bates' (DeLillo, 2010, p.116). I argue that DeLillo's

protagonist's weary desire for assimilation cannot be explained in straightforward terms of identification, he does not seek the affirmation of his own self-image reflected in Hitchcock's coherent character Norman Bates, Norman Bates is nothing more than a series of incremental movements, the slow time of gesture barely in motion. Wrapped by the film's merciless pacing, by the slowness that catches his breath, DeLillo's incapacitated protagonist does not seek the maintenance of identity, but rather the joyful pursuit of the loss of it; he seeks his own absorption and dispersion amidst the non-human time of the film, amidst the quivering celluloid particles on screen. He seeks assimilation with the compartmentalized fragments that once were, but no longer are, Norman Bates. DeLillo's protagonist does not seek to master the film as object, instead, in his relaxed, semi-conscious state he is rendered incapable of doing so. He is incapable of distinguishing between himself, the enervated figure of Norman Bates, and the inhuman time pulsing through him. What interests me here is that, unlike Robbe-Grillet's possessive, sadistic narrator, for DeLillo's exhausted protagonist there is no anxiety attached to the loss of coherent identity, contrarily, I suggest, the experience is not only desired, it is also joyful and involuntary. I argue, therefore, that in DeLillo's protagonist's weary, relaxed condition, there is a positive notion of desire and dissociation to be gleaned, one within which a temporary new personality could conceivably, and unexpectedly, emerge between the viewer and the film.⁵⁰ How does my exploration of DeLillo/Gordon's film contribute to the development of Text Four?

⁵⁰ This is a reference to my earlier discussion of the relationship between the hypnotist and the hypnotized subject, wherein Chertok claims that hypnosis creates a temporary new personality, the image of which incorporates the hypnotist into itself as a component (see, Part Two of Section Two of this thesis, Chertok and Stengers, 1992, p.265). In DeLillo's description, I argue, the unnamed protagonist incorporates the time of the film into himself.

In Text Four I aim to explore the affects of the slow sleep inducing rhythms of camera movement and voice in *Unrequited Love* on the body of the viewer/writer. Utilizing the idea of a wide eyed, fixated sense of fatigue of the kind induced by hypnosis, I continue to investigate the parallels I have already begun to draw between me and the female stalker, to combine my fixated stare as I watch the film, with her weary comportment in it, a synthesis of focus and languor. Using the motif of near sleep, or sleeplessness, a condition suggestive of a relaxed consciousness, I aim to evoke a kind of waking dream state within which the distinction between subject and object, viewer and film, my body and that of the female stalker's begins to break down. In this text, therefore, there is no 'film' per se because the film itself dissolves amidst the series of ungraspable sensations, sounds, and memories generated by the soporific affects of voice and camera movement in *Unrequited Love*.

Text Four explores a 'scene' that may or may not exist in Christopher Petit's film; a scene within which the unidentified stalker/viewer/writer spends time waiting for sleep to come; a time within which practical consciousness is suspended and a host of involuntary sensations, memories, and imaginings are able to invade consciousness. In order to emphasize the sense of dissociation, or what Chertok would call a splitting of consciousness (see Chertok, 1981, p.72), induced by this experience, the text shifts consecutively between the anonymous second and third person in it. On page one of Text Four, for example, this consecutive shift plays out as follows:

The night seeps into your sleepless flesh, darkness rolls on across the room, darkness engulfing any discernible features, swelling and blotting out form

In your ear ? That's where you hear it ?

shrill and piercing

skin

punctured

quivering

In the confines of your room you are listening to the cycle of sounds

oscillating

so on and on

continuing

in that sound you come undone, goose flesh trembling, the hairs on the back of your neck

bristling

Get up. She can't get up. On the edge of the bed she sits, the cool air circulating around her legs. Feet boneless. Unfastened. Dangling. She sits there wedged betwixt the white sheets wrapped, trapped around her body, a brisk draft slip streaming beneath the door. Hands, isolated. Bereft. Worrying.

Get up. You can't get up

so on and on

it rings in circles, loop the loop

the sound

unsourced

expanding

From time to time her eyes close and her head falls back onto the pillow. Softness, her face buried in softness, and she breathes in the smell of fresh laundered linen. From time to time she turns over, over and over, on and on, the sound lodged firmly beneath her skin like shafts of tiny needles lunging. First on one side and then on the other. Over and over and on. Now and again she starts counting, measuring time as it slips through her fingers. Fingers, not her fingers? Uncommonly white, clenching. Nails biting into the creased fold of a clammy palm. That sound, its lurid continuity is lacerating

As the reader can see the third person narration begins with the command 'Get up' which is followed by the statement, 'She can't get up'. In the second person narration we hear this formula repeated again, however this time the third person 'she' is exchanged for the second person 'you'. It is unclear whether we are seeing two separate figures, or the same figure seen from two different angles.

This technique is used throughout the text with the aim of evoking a sense of dissociation for the viewer/reader. With the aim of thwarting the reader's attempts at identification, the text deliberately avoids the construction of a coherent image of the body, or bodies therein. Instead, the viewer/reader is effectively shown a series isolated body parts that resist the form of a composite person. In the same example shown above, we watch a woman's sleepless body turn over 'over and over, on and on'. As the reader may recall, variations on this phrase have been used throughout this thesis within my practical and theoretical texts, more often than not with reference to the surveillance camera's continuous turn and return to the same places and spaces in *Unrequited Love*. In Text Four this phrase is superimposed with the woman's sleepless body, the image of which appears to incorporate the rhythmic turn of the camera into itself. In Text Four, therefore, one could say that the viewer/writer, stalker, and movie memory co-exist, and that between them the mobile attributes of a temporary new unfixed personality begin to emerge.

On pages one and two of Text Four, the reader will see that the second person narration is both composed of, and interrupted by, a series of visual and textual effects such as staggered line indentations, lack of punctuation, and clipped prose. My aim in using these techniques is to slow down the pace of reading, thereby physically incorporating a sense of slow time within the text, and accentuating the sense of unanchored time and place within it.

On page two of Text Four, we see an immobile female figure poised at the edge of a bed, suspended somewhere between sleep and wakefulness. The scene plays out on page two and page three of Text Four in the following way:

She sits aloft at the edge of the bed. Eyes heavy. Lids flinching. And she runs her tongue across her lips and the bittersweet trace of tobacco curls the corners of her mouth. Legs dangling. Hair hanging, loose lengths sprawling across her motionless shoulder, strand after strand catching a glimpse of broken light as it flickers across the dishevelled mass

and a hand descends the length of the hair

where, on reaching its tapered ends

it withdraws slowly and returns

to the top of the head

hesitating

lingering

before retracing its linear course

over and

over

and

on

As the viewer/reader can see, as the anonymous hand plummets the lengths of the hair, its linear descent leads in turn to a visual fade, i.e., the text decreases in size and tone as it begins to fade into the page. Toward the base of page three, therefore, the text, like the film, begins to dissolve into the series of sounds and sensations that compose it.

Unlike my preceding three practical texts, within which I aimed to write the parts of my mis-recollected film into existence for the viewer/reader, in Text Four the film as object begins to dissolve into the ungraspable sounds, images,

and sensations generated for me during and after watching *Unrequited Love*. Although the techniques used in Text Four are not directly derived from DeLillo's texts, my exploration of his retake on Douglas Gordon's *24 Hour Psycho* enables me to begin to articulate my relationship with the female stalker in terms of co-existence rather than in terms of identification. Unexpectedly, however, despite my aim to explore the relaxed mode of viewer/writer engagement induced by the soporific rhythms of voice and camera movement in *Unrequited Love*, the suggestion of sleeplessness enabled an unanticipated level of anxiety to creep into the text, as seen for example, in the agitated turn of a body, or bodies unable to drift into sleep, and in the image of isolated hands 'bereft' and 'worrying' (see page one of Text Four).

Unlike DeLillo/Gordon's *24 Hour Psycho*, Text Four is both visually and textually unsettled and agitated. It conveys a sense of anxiety that I had intended to avoid. In Text Five *Waiting Rooms*, I will explore a less agitated, more positive image of time spent waiting in *Unrequited Love*.

Summary Of Part Four Of Section Two

In this section I have explored DeLillo's retake on Douglas Gordon's installation, *24 Hour Psycho*. I have shown that, unlike Robbe-Grillet's delirious, possessive narrator, DeLillo's weary unnamed protagonist experiences a loss of coherent identity that is both desired and joyful. In drawing a parallel between DeLillo's text and my experience of being immersed in, and exhausted by, the soporific rhythms of voice and camera movement in *Unrequited Love*, I am able to articulate how the affects generated by the film engender a relaxed mode of viewer/writer engagement that is both non-possessive, and potentially liberating; it liberates the viewer/writer from the limitations imposed on him/her by formed and finalized identity.

In Text Four I explore the dissociative affects generated by voice and camera movement in *Unrequited Love*, with the aim of finding a way to account for my relationship with the female stalker in terms other than identification. In this text, I have argued, the distinction between subject and object, film and viewer, my body and that of the female stalker's effectively collapses, enabling a new unfixed personality to potentially emerge between them. With the aim of evoking this experience, both visually and textually, for the viewer/reader, I have used the following techniques: consecutive shifts between second and third person, as a means by which to evoke the sense of dissociation generated for me during and after watching *Unrequited Love*; the isolation of individual body parts, each of which resist the form of a composite person, as a means by which to thwart the reader's attempts at identification; the use of the phrase 'over and over, on and on' as a means by which to superimpose the rhythms of the camera with the restless turn of the unidentified woman's body within the text; the use of staggered line

indentations to impede the pace of reading, thereby physically incorporating a sense of slow time within the text; the sequential decrease in the size and tone of the font, (as seen on page three of Text Four), as a means by which to inaugurate a visual fade within the text.

In the next section of my thesis I will explore a less agitated time within which the viewer/writer/stalker spends time waiting in *Unrequited Love*. I will go on to call this kind of time ‘uneventful time’. The purpose of my exploration being, to expand on, and make positive use of, the productive affects that I have begun to associate with the notion of a relaxed mode of viewer/writer engagement with film within my writing practice, and to consider the possible consequences of that writing practice for the viewer/reader.

Section Three - The Uneventful Time of Waiting In *Unrequited Love*

Introduction

The more you analyze it very little happens it is really a story about waiting
(Christopher Petit, 2006, DVD Interview)

During the course of this project so far the relationship between theory and practice has been primarily one of cross-reference. I have investigated cinematic techniques deployed by other writers and filmmakers with the aim of incorporating them within my writing practice. In this final section, however, I aim to use the notion of a relaxed consciousness, a condition that I will argue is generated for the viewer/writer/stalker amidst the uneventful time spent waiting in *Unrequited Love*, as a means by which to develop a more fluid connection between theory and practice.

For me, my exploration of a relaxed mode of viewer engagement has proved to be the most successful because it enables me to incorporate a sense of the viewer/writer's involuntary, non-possessive, participation with the film within my writing practice. It enables me to use my own inability to recall Christopher Petit's film, frame after frame, after fame, as potentially productive writing method. Far from being an anxious and unwanted experience, I suggest that my own inability to recall with absolute certainty what did and did not take place within the film, provides the space for a series of new film recollections to emerge. In this section I will claim that the uneventful time in *Unrequited Love*, time that is often dismissed as useless and unproductive, is actually teeming with creative potential; that it is in this kind of time that the parts of my mis-recollected film were involuntarily and unexpectedly produced. As a point of clarification I should add that, in the text that follows this introduction the terms 'uneventful time' and 'dead time' will be interchangeable. I should make it clear, however, that in using

the term ‘dead time’ I am not referring to the Deleuzian notion.⁵¹ By dead and/or uneventful time I mean a mundane kind of time within which nothing much seems to happen. The kind of time that fails to consciously register in thought and experience. The routine time of habit and repetition. Time that is, more often than not, overlooked and easily forgotten.

The reader will find that the theoretical text that follows this introduction will be occasionally interrupted by small practice-based vignettes. Largely based around the fragmented, partially obscured, and generally immobile figure of the female stalker/viewer/writer waiting within them, each vignette is intended to evoke the kind of involuntary memories, thoughts, and imaginings that might flood the viewer/writer’s relaxed consciousness, as he or she is absorbed by the soporific affects generated by the bland uneventful time that saturates *Unrequited Love*. Each vignette will be printed in courier typeface, the theoretical text will be printed in times new roman. However, although the practical and theoretical texts will be rendered visually independent, the distinction between them will not always be so clear. Both modes of writing will be used as a tool to explore the affects of uneventful time for the figure of the viewer/writer/stalker waiting in it. These vignettes are my own, citations from other writer’s used within them will be placed in quotation marks, the author’s name and the page reference will be

⁵¹ For Deleuze dead time is inextricably bound to the notion of the event. In his book *Negotiations* (1995) he describes the event in the following way: ‘events always involve periods when nothing happens. It’s not even a matter of there being such periods before and after some event, they’re part of the event itself: you can’t, for example, extract the instant of some terribly brutal accident from the vast empty time in which you see it coming, staring at what hasn’t yet happened, waiting ages for it to happen. The most ordinary event casts us as visionaries, whereas the media turn us into mere passive onlookers, or worse still, voyeurs. Groethuysen said events always take place, so to speak, when nothing’s happening. People miss the amazing *wait* in events they were least awaiting. It’s art, rather than the media, that can grasp events: the films of Ozu or Antonioni, for example. But then with them, the periods in which nothing happens don’t fall between two events, they’re in the events themselves, giving events their depth. (Deleuze, 1995, p.160). In his book *Cinema 2* (1989), Deleuze says that the emptiness, which is characteristic of dead time: ‘has a fullness in which there is nothing missing’ (Deleuze, 1989, p.244).

placed directly after the quotation. My final practice-based text, Text Five, *Waiting Rooms*, is a companion piece to, and extension of, the theoretical and practice-based narrative that follows this introduction. In it I aim to explore and evoke the productive affects and after-effects generated for me by the experience of waiting in *Unrequited Love*, both visually and textually for the reader. Unlike my previous practical texts, I will not discuss the development of the techniques used in Text Five. Instead I ask that the reader re-read Text Five at the end of this section, before I summarize the techniques used in it. In this section of my thesis I invite the reader to participate in a visual and textual exploration of the potentially productive affects generated by the uneventful time of waiting in *Unrequited Love*.

Unrecallable Time: Forgetting The Film, Rewriting The Movie

Unrequited Love is both assembled and disassembled through a time that is devoid of anxiety. This is not the agitated time that keeps the viewer on the edge of his or her seat while watching a conventional stalker movie.⁵² This time is bland and uneventful, no peaks, no troughs, just a steady invariant monotony. It's the kind of time you experience in dreary airport terminals and empty hotel lobbies, a loose unresolved kind of time, vague and nebulous. Time within which you wait while nothing in particular happens. Waiting in this kind of time tends to rule out, or dissolve any trace of choice, that element which is usually called volitional i.e., 'I am going to wait for a bus', or 'I will wait for the coffee to cool down before I drink it'. I am not suggesting that the experience of waiting could ever be described as entirely intentional, only that in *Unrequited Love* it almost always seems to be completely unintentional. This kind of waiting is something that our stationary stalker/viewer/writer simply finds herself doing, and one might add that she finds herself doing it on a regular basis. No narrative justification, no explanation, just waiting. Waiting in and for itself, a far more mundane affair, positively un-dramatic. It is almost as if the sensation of waiting has become engrained in her viscera, as if the attitudes and postures most usually associated with it wash over her body, porous and pliant, they bore into it, so that each time she proceeds to sit down, or lies prostrate on a bed, each time she props her weary body up, or slouches against a wall, one shoulder jammed into the cold pitted brick, she almost automatically adopts the manners most often associated with a particular kind of waiting:

⁵² For a beautifully written, anxiety driven account of waiting, see Roland Barthes' scenography of the waiting lover in his book *A Lover's Discourse* (1990).

you see her now in profile, a small languid figure, seated and seen from a distance. The shot has a sort of crude quality marked by its low resolution, hand-held and roughly hewn, an image scorched by sunlight. It's the kind of shot your eyes strain to make out

she sits alone at the edge of her chair and you wonder if you've caught her sleeping. Now and then pockets of light flicker across her face, a soporific effect

entrancing

and you watch her features dissolve in the brightness, and you watch them reappear

she sits alone at the edge of her chair and her body feels spent in the waiting

limbs knit, loosely attached
barely hung together

eyes fixed
'nailed to their sockets' (Duras, 1987, p.9)
a vacant inanimate stare

waiting

time coursing through her viscera

breathing in she absorbs the atmosphere around her

perhaps it is here in the dead time that she began to lose herself?⁵³

More often than not our stationary stalker appears to be unaware of proceeding that would, in conventional narrative terms, most usually concern or involve her; making a phone call, slicing some bread, peeling an apple, eating. Routine activities, the kind you perform without thinking. So, although it is possible to say that she is 'physically present' within the scene being seen, she also seems to be almost entirely dissociated from the character she is simultaneously narrating. The time of everyday habit and repetition; time within which nothing stands out as

⁵³ According to Deleuze it is in this kind of cinema where: 'the body is no longer exactly what moves; subject of movement or the instrument of action [that] it becomes rather the developer [révélateur] of time, it shows time through its tirednesses and waitings' (Deleuze, 1989, p.xi).

important; time within which you the viewer/writer/stalker are effectively rendered:

waiting
bereft of a subject, unfocused

oblivious, indifferent to what goes on and on around

you

fail to consciously register
has anything actually happened?

unaccountable time
time left uncounted

tugging wearily at her necklace, she laces her fingers around the cold metal chain

it breaks

beads scatter in random patterns across the smooth polished floor,
a hard pitted sound punctures the air locked silence

she wakes up with a start, looks around her, surveying the room,
its nooks and its crannies;

a door
a table
a chair

furniture writhing in slow revolutions around her weary head, a mobile constellation of shifting walls and receding floors

a room, no longer her room, infused with time in motion

it takes a few minuets before things start to fall into place,
before you begin to recall where you are

In their book *A Thousand Plateaus* (1988) Gilles Deleuze and Felix Guattari call this kind of time: 'a floating time that is no longer our time' (Deleuze & Guattari, 1988, p.283). A featureless time without direction, time that is no longer subordinate to human action, time stripped of point or purpose, devoid of that dramatic something that sustains interest and fuels the intellect. It's the kind of time that induces in its victim a trance like stupor, a daze, a blank, a black out, an indefinite period of amnesia. In it one could say things have a habit of becoming a

little less exact, a little less precise. Vast stretches of unremarkable time, time that you are unaware you've forgotten because there is nothing in particular to mark it. This is not clock time, you cannot count it,⁵⁴ there is a gap in your day that cannot be recounted:

alone at night you try to recollect her expression, to recapture the pitch in her voice, find a tic that will fix her in memory

he says: She has a habit of twisting the broken hair that hangs loose at the base of her nape, of binding her fingers quite tightly

he says: She would do it several times a day, repeat then repeat once again, uniform rhythms regulated by rote

but he can no longer recall the exact moment, summon up or identify the day

each movement, now merged, remains tenseless

Far from clarifying or stabilizing the order of things the uneventful time of habit and repetition makes it difficult to pinpoint the moment that a specific incident occurred, to fix a time or place in your memory. You try to recall but the logic of recall escapes you. Vast stretches of time simply missing. You missed them. So what happened? Time within which 'you' were unconscious of what 'you' were doing, a momentary lapse into languor. When I left the house did I pick up my case? Did I bolt the door, or did I leave the keys in the padlock? Maybe you did, or maybe you didn't? The gap in your day starts expanding. So, what exactly happened? 'In truth' Deleuze and Guattari say, 'nothing assignable or perceptible' (Deleuze & Guattari, 1988, p.198), because nothing has consciously registered in thought or experience.

Revolving as it does around uneventful time, around the unfixed imprecision it fosters, I claim that *Unrequited Love* instills in the viewer/writer a

⁵⁴ This is a reference to Deleuze's essay *Occupy Without Counting* (Deleuze, 2006)

blind spot, an un-decidable gap within which the supposition that nothing much has happened collides with the question what has? What happened in the dead time, in the incalculable stretch of time you've spent waiting? What are the consequences of this gap in time and memory for the viewer/writer?

One could argue that one of the consequences of our inability to recall what we have or have not done in the uneventful time of habit and repetition, is that it leaves us open to accusation and suggestion concerning what we might have done in it; that it generates a level of uncertainty. What did I do in the dead time, in the time I'm unable to recall? It is possible to say, therefore, that this kind of time is capable of inducing a level of anxiety in the subject concerning his or her inability to recall the past; that this time is the kind that returns to haunt you, skirting and lurking at the perimeters of your daily life, gnawing away at the adhesive connections that bind your past and your sense of self together. In his book *The Force Of Time An Introduction To Deleuze Through Proust* (2008), the theoretician Keith W. Faulkner cites Franz Kafka's account of this experience. Kafka's account, which is given in his novel the *Trial* (1925), proceeds in the following way:

to meet an unknown accusation, not to mention other possible charges arising out of it, the whole of ones life would have to be recalled to mind down to the smallest actions and accidents, clearly formulated and examined from every angle (Kafka 1925, cited in Faulkner, 2008, p.82)

We have seen something similar in Robbe-Grillet's novel *Jealousy*; in his covetous narrator's anxious desire to reconstitute a precise record of his wife's alleged indiscretions; in his futile attempts to recall every detail accurately and clearly. But it is also possible to say that our inability to recall what happened in the uneventful time of habit and repetition makes us palpably aware of the

impossibility of ever achieving this unthinkable task; that, far from stabilizing our sense of self, the gap in our memory induced by it calls attention to the fact that our autobiography, the story we endlessly tell ourselves, is a vastly edited affair. It is impossible to recall one's past in its entirety. Where was I? Who was I? What was I doing in the dead time? Time within which you are unable to recall who you are. In this way unrecalable time makes us aware that our sense of self is always only ever provisional.

Nonetheless, and despite its capacity to shake the foundations of identity, I claim that the viewer/writer/stalker's experience of waiting in the uneventful time of habit and repetition in *Unrequited Love*, is a relaxed, productive, and resolutely un-anxious affair. This is a time within which practical consciousness and physical activity are almost entirely suspended, a time within which we are able to drift almost imperceptibly between two conditions, that of almost wakefulness and not entirely sleep; a time within which we lose the point of focus, and forget what it was that we thought we were waiting for. I claim that the uneventful time of waiting in *Unrequited Love* is capable of inducing the level of relaxation necessary to allow a series of involuntary dreams, memories, and imagining to invade consciousness, and that, in turn, those involuntary dreams, memories, and imagining alter and merge with our memory of the film, both during and after watching it. As a result, I argue, in this time we effectively become the unwitting co-producers of a new film, one that is unconsciously and involuntarily re-made in our inaccurate recollection of it. Therefore, in opposition to the psychoanalytical model of regression, I argue that for me the uneventful time of waiting in *Unrequited Love* does not precipitate an anxious search for a past that's gone missing, on the contrary, it is memory's failure to recall, its inability to

recover time lost to consciousness that propels the past into motion. What is important for the purposes of this project is not the restoration of a moment lost to consciousness, but rather the temporal gap that opens up within which the past can reform as it has never before existed. I claim that the uneventful time of waiting in *Unrequited Love*, time that is often dismissed as uninteresting and non-productive, is really productive, for the purposes of this project it has produced a series of conflicting recollections of a film that does not exist, the impossible fragments of which I have endeavored to write into existence for the reader of this thesis using a series of visual and text-based techniques derived from the effects and affects generated during, and after, my encounter with Christopher Petit's film *Unrequited Love*.

Summary Of Part Three

PLEASE READ TEXT FIVE

In this final section of my research project I have explored the affects generated by the uneventful time of habit and repetition in *Unrequited Love* for the figure of the viewer/writer/stalker waiting in it. I have endeavored to use my own inability to recall exactly what happened within this featureless time as a productive writing tool, and a means by which to develop a more fluid connection between theory and practice. I found that the relaxed mode of viewer/writer engagement generated by the uneventful time in *Unrequited Love* enabled me to explore the viewer/writer/stalker's involuntary, non-possessive participation with the film without a dissolve into anxiety, as seen, for example, in Text Four.

In Text Five I write through the experience of being unable to recall exactly what happened in the uneventful time in *Unrequited Love*. Herein, however, the viewer/writer's inability to draw a coherent image of the film is seen as both positive and productive. In this text I aim to draw a parallel between memory's capacity to return an image with difference, and the idea of a cinematic retake. The notion of uncertainty is therefore used as a catalyst to generate a series of images that actively reinvent as they repeat a scene. On page one of Text Five, this process plays out as follows:

INT. A well-lit room, sparsely furnished. Time of day? Unspecified.

LONG-SHOT: A young woman seated alone behind a table. She is wearing a loose fitting sweater, its uneven bulk falls freely away from her body. A uniform light floods the room clarifying the contours of the setting, illuminating the fixtures, cutting a sharp line, a precise edge around the otherwise unremarkable fittings

In crisp focus, thrown into stark relief; a sink, two taps, a chair, a table, a table behind which the sitter sits unaware of her surroundings in a semi-trance-like state.

Blue

, the woman's sweater is blue, a distinct hue, it's the kind of colour that leaves its mark,

the kind you'd be sure to remember,

"too blue", although, perhaps, the light could have embellished the pigment?

Sliding her fingers beneath its shapeless cuff the woman tugs at the base of her sleeve, corroding the yarn, loosening the knit, unconscious of her endeavors to unravel it? Beneath the table her shoeless foot taps, restlessly, the sound muffled, the tapping stifled, its acoustic impact absorbed by the carpet, dampened by the cut pile filaments coiled between her toes ... ¹

² you start again

¹No! The light is diffuse, the colour is hazy, the details no longer add up Start Again! ²

LONG-SHOT: A young woman seated alone behind a table. She is wearing a loose fitting sweater, a questionable colour, a speculative tint, a bluish, greenish hue ³

you hear a rasping sound, it is clear and audible, the sound of a chair as it scrapes across the linoleum floor?

, its occupant shifts her posture and the majority of her weight is now balanced precariously at the edge of the seat, her torso is slouched and twisted, (an awkward, uncomfortable angle). One leg is tucked neatly under the other, her right ankle protrudes from beneath her thigh while her left hand repeatedly prises her shoe loose from her foot before refitting it ⁴

³Perhaps?

⁴No! Her left arm spans the corner of the table, its soft fleshy underside resting against the smooth cold surface, the hand hangs unsupported, it is limp and unresponsive, a hand unprepared for action

As the reader can see, in the above example the text is divided into two equal columns. In the first column the scene is framed, set and described before certain details are selected, deleted, revised, re-angled, and/or rearranged, as in a cinematic retake wherein the components of the image are altered and/or changed. In the left hand column on page one, for example, the viewer/reader is shown a young woman seated behind a table, in a semi-trance like state. Our attention is drawn to the word 'Blue', which we later discover refers to the 'definite' colour of the woman's sweater. In the right hand column, on the same page, the reader is shown the scene again, however, this time the colour of the woman's sweater is less certain, 'a speculative tint, a bluish greenish hue'. On page one of Text Five I use my inability to recall exactly what took place in *Unrequited Love*, frame, after frame, after frame, to shoot a series of retakes within which certain details that appear pronounced and exaggerated in the first column, begin to recede, or are revised and rearranged, in the second column.

Like the vignettes that punctuate the theoretical narrative that precedes this summary, Text Five revolves around the seated and almost entirely immobile female figure waiting within it. The viewer/reader's attention is drawn to light, sound, colour, and texture, to the affects generated by the cinematic effects that traverse the unidentified woman's weary body. In the absence of narrative action these effects are made both visible and palpable for the viewer/reader. For example, in the first column on page one of Text Five, a uniform light cuts a sharp edge around the otherwise unremarkable fittings, which are, in turn, thrown into stark relief by it. On page five of Text Five (as seen below) a scene emerges amidst an absence of light followed by an excess of it, the sudden appearance of which seems to rouse the slumbering vision:

at first glance the lack of light seems to prevent anything from being seen or heard clearly, the impression being that images, sounds, objects and words are about to dissolve into darkness, a low muffled humming noise, random voices, snatches of dialogue, rise up and play out through your head.

the room is small, the ceiling low, a series of washing machines and tumble dryers line the walls, and the chrome plated dials

click
slip
click
slip
click

through their pre-programmed cycle, washing then rinsing then spinning. Damp and humid, warm and steamy. It's that moist kind of heat that hangs in the air suspending odors and retaining scents, it's the kind of heat that clings to your body, the kind within which the faintest aroma lingers stagnant. Water logged laundry hits the sides of the drum

thumping and thudding and pounding

A stark light fills the screen and as if delicately prompting, gently nudging the image, the scene is set into motion, the contours of objects, the location of sounds begin to form, to emerge, a woman's face in three quarter profile, the outline of her chin, her forehead. Her countenance is smooth, no expression. Her hand moves impulsively toward her hair, the fine blonde lengths of which are pulled back and away from her face. And her fingers linger at the base of her nape knitting themselves idly between the unkempt strands that escape the band which keeps the bulk of her hair tied together,

around her, through you, the monotonous humming continues

, she sits on the edge of a chair, her features frozen, her limbs tensed, one leg is tucked neatly under the other, her right ankle protrudes from beneath her thigh, and her left hand repeatedly prises her shoe loose from her foot, and she strokes the ball of her heel with her fingers before refitting it. Same countenance. Same posture. There's no evidence to indicate that anything has happened, or that something is about to occur. A moment depleted, its vitality drained

, and a dull humming, an invariant din, persists and insists all around ...⁸

⁸ You... Forget ...

As the reader can see, in the above example the vague, unfocused outlines of images and sounds appear first under, then over exposed, before being gradually revealed to the viewer/reader almost as if they had been filmed in viscous slow motion. Visual techniques, such as the wrap around text seen on page three and page five of Text Five, are used to evoke the nebulous, ungraspable nature of the uneventful time in *Unrequited Love*. In the example from page five above, the text is arranged in isolated blocks. Enclosed within a single page/frame, a series of scenes appear alongside, above, and below one another, as in a split screen technique used in the cinema wherein a scene, or moment in time, is seen from several different angles at once, or several different scenes are shown to be occurring concurrently. The impression given, therefore, is that the field of vision is divided. However, in this text I use a series of visual prompts to guide viewer/reader's somewhat unconventional route through the text. For example, on page five of Text Five the reader is prompted to begin reading the right hand column before reading the left hand column, thereby encouraging him or her to take an undulating route through the text before reading the final column at the base of the page. Unlike the staggered line breaks that compose, evoke, and perform the agitations and anxieties that unexpectedly manifest themselves in Text Four, the viewer/reader's route through Text Five is comparatively unperturbed. Despite the discontinuities apparent within it, each part of the text folds relatively smoothly, both visually and textually, into the next.

It is less a case of the visual and textual techniques used in Text Five interrupting and disrupting the viewer/reader's passage through the text, (although this undoubtedly happens), then it is of them redirecting the course that he or she takes through it. For example, while arranging the text in a series isolated blocks

prevents the viewer/reader from scanning the horizontal lines of writing from left to right and back again, from the top all the way down to the bottom, as is the case with a conventional page of writing, the visual cues within the text act to redirect the viewer/reader's eye, thereby effectively reconfiguring his or her automatic route through it. One could say that the unconventional spatial logic of the page encourages the viewer/reader's embodied interaction with it, that it engages the movements of the eyes, the tilt of the head, the clasp of the fingers, in a different way to the sequential layout of a conventional printed page. On pages two, four, and six, the text is punctuated by an (almost) blank page, a visual strike that is reminiscent of the black screen/white screen technique used to disconnect and reconnect scenes across an independent gap in the movies. On these pages the viewer/reader's attention is drawn to the material qualities of the paper itself, to its tangible tactile presence, to its grain, weight and flexibility, to its susceptibility to marking, to its status as an object or artifact replete with its own characteristics. At the bottom of pages two, four and six amputated footnotes hint at the difficulties of recalling an event that may, or may not, have happened. In enacting a gap in memory, these almost empty pages aim to stimulate the viewer/reader to fill in the blanks, to rewrite the movie, to participate in the construction of a new film recollection, one that emerges in the viewer/reader's encounter with my writing practice.

Far from being the cause of anxiety, in Text Five I use my inability to recall with absolute certainty exactly what happened in *Unrequited Love* as a productive writing tool. In this text one could say that 'I' become a kind of camera eye shooting a series of retakes drawn from my mis-recollection of *Unrequited Love*.

Conclusion

This project claims to contribute to our knowledge of how film can produce non-representational forms of cinematic writing, and to how those modes of writing can, in turn, inaugurate new and alternative forms of readability. Within the context of this thesis writing has not been used as a tool to describe film, instead film, and the affects and after-effects generated by it, have been used as a resource to alter and transform my writing practice. Rather than writing about film, this project has endeavored to develop ways of writing with it. It has calibrated film within the context of writing.

In developing and utilizing a series of visual and text-based techniques that are derived from film such as, the cut, the close-up, and the dissolve, as well as the disorienting, captivating and/or soporific affects generated by them, the five practice-based texts produced during the course of this project strive to cut across, disrupt and de-familiarize the familiar spatial logic of the standard printed page. In actively resisting passive assimilation by the viewer/reader, the alternative modes of writing explored within this project aim to sabotage the impression of transparency and authority proffered by conventional forms of textual production. Therefore, rather than imposing a pre-formed knowledge about film on the viewer/reader, the forms of cinematic writing produced within this thesis aim to stimulate the viewer/reader to draw on his or her own experience of going to the movies as a means by which to apprehend the discontinuities encountered en route through them. In other words, by preventing the viewer/reader from drawing on his or her conventional reading habits as a means by which to comprehend the text, cinematic writing aims to actively encourage the viewer/reader to participate in the production of new forms of readability. The crucial point being that, in so

doing, the reader is potentially liberated from the norms and constraints imposed on him or her by conventional reading practice; for example, the deeply engrained grammatical rules, such as sentence structure, punctuation, and capitalization, that have come to colonize, regulate, direct, and place limits on what we are capable of thinking, feeling, and becoming.

The notion of cinematic writing as it is understood within the context of this thesis has no fixed form, it is an approach to film, and a method of writing that should emerge between the viewer/writer/reader and the films/texts/novels encountered during the course of research. As opposed to its conventional association with reproduction, communication, and referentiality; the return of the same without difference, this project claims writing as a joyful, productive, material practice that is capable of bringing new modes of knowledge and alternative forms of readability into existence. Where else can the developments made within this project be taken?

This project marks the initial stages in the development of a mode of cinematic writing. I see it as a beginning rather than an end. I intend that further developments in my writing practice will be situated within the field of Art Writing, wherein I will explore and develop modes of cinematic writing that aim to collapse the distinction between theory and practice, as inaugurated in part three of this thesis. An example of this kind of writing being, Nathalie Léger's book *Suite For Barbra Loden* (2015), within which Léger weaves notions of fiction and fact into the form of a biography. As the book progresses the distinction between the writer (Léger), the filmmaker (Loden), and the film's principal protagonist (Wanda) breaks down, so that the three female figures effectively begin to overlap and coexist. I intend to open my project up to include

an exploration of, and experimentation with, the potentially subversive role played by the visual and text-based writing techniques used in artists' books of the kind that Johanna Drucker says, interrogate: 'the conceptual or material form of the book as part of [their] intention' (Drucker, 1995, p.3), and are, therefore: 'self conscious about the structure and meaning of the book form' (Drucker, 1995, p.4). The list of artists' books below was compiled toward the end of, and after completing, this thesis, it is therefore representative of a new departure within my project. In exploring the writing strategies deployed within these books, I intend to further develop modes of cinematic writing that stimulate the viewer/reader's active, physical engagement with the material characteristics of the printed page, and to explore the ways in which our encounter with the modified book format might impact on and alter our conventional habits of thinking, reading, and writing. The list of books I have come across so far includes: Nick Thurston's *Reading The Remove of Literature* (2006) within which Thurston removes the central text of Maurice Blanchot's book, *L'Espace Littéraire* (1955), leaving only the running header, pagination, and Thurston's own annotations, thereby forcing the reader to attend to the marginalia that surrounds the text; B.S. Johnson's *The Unfortunates* (1969), a book in a box within which the chapters are presented to the reader unbound, thereby enabling them to be read in any order; Jérôme Game's *Flip-Book* (2007), a 'flip-book film' in words that pays attention to, and alters, the speeds and slowness of reading and writing; Natalie Czech's note book *Today I Wrote Nothing* (2010), which repeats serial variations on a phrase taken from a journal by the surrealist poet Daniil Harms, until the phrase itself no longer makes sense. The questions that therefore present themselves to me with regard to the continuation of this project are: What can the visual and text-based techniques

used in artist books offer me with respect to the development of my writing practice? And, how can the writing strategies deployed within artists' books be used to generate alternative, interactive forms of readability?

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Appendix A
Texts One To Five

Text One
A Liquid City In Motion

	<p>The mood is of drowsy delirium, anaesthetised, an exhausted turbulence runs through you.</p>
SOUND	<p>There is no sound. The sound tracks in silence.</p>
CAMERA	<p>A series of images ripple across the screen, the topographical remnants of a city cut in pieces. Rudderless details that float free from the stationary axis that drives them, sear across your brainpan in waves of incoherence, shifting and adjusting their angle. Shuddering, juddering in and around you, a non-human vista, a random geometry</p> <p>forward then back, left then right, move on</p>
IMAGE	<p>A broad lamp lit street flanked by rows of newly built apartment blocks, familiar, uniform, anonymous</p> <p>PROPERTY: PRIVATE PARKING, ACCESS GATED, DOUBLE GLAZING THROUGHOUT</p> <p>a lone window remains illuminated and a dull interior light casts the elongated silhouettes of two unidentified figures across a vertical roller blind, the makeshift screen that unintentionally reveals and conceals them. It's impossible to tell, it's unclear from a distance, whether they are animated in violent dispute, agitated limbs, unfurled and unhinged, a push? a struggle? a fight?</p> <p>the image slips out of alignment</p> <p>giving your senses no time to adjust</p>

no stop no start no beginning no end the indifferent observer moves on

TRAFFIC SLOW DOWN

move to a standstill, fingers dr

umming against steering wheel covers: massage grip, universal fit, available in a variety of colours

engines are still

ticking over

over and over and on

CAMERA

Mobilising its range through rhythmic patterns, an automated cycle of pushes, shifts and pulls, lurching then jerking from one frame to the next, an ambulant repertoire of compact curves and tight rotations, shaking and breaking the image. Maximum clarity dissolves in the long shot, in the cut that detaches its tether, a narrative undone in the gap

displaced, non-placed, replaced images, move on

IMAGE

Nothing, no one, nothing transpires, a detailed description of absence, vacant streets flanked by telephone wires. Abandoned cars, and empty trolleys, and padlocked gates, and gates left open, and roads that stretch out in every direction

move on, return, once full, now empty

you're losing your purchase on place

SOUND

Inaudible images, deficient in action, are stalked by evocative sound, by the noise of involuntary memory

the cracks and shouts, the shrieks and cries, the holler and wail of a siren

the sound of evocative silence, the taciturn din that escapes your ear, returns as embodied sensation, as the hubbub that prickles your skin¹

IMAGE

At the bottom right of the screen a lone man enters the frame, his left arm is clasped tightly across his chest, and, while shielding his body from the harsh wind, he drives his bent torso into the sudden, persistent rain,

rain that hits the camera lens, pelting, beating, pounding, rain breaking slantwise across it, rain forming tiny rivulets, which, when caught by the street lamps start to glisten,

his right hand clasps a brief case which beats methodically against his leg, gyrating to the rhythm of his steady, predictable gait, it's impossible to tell where he is heading, or to surmise where the two figures have gone, the scene is over before it has finished, and finished before it began²

it seems at first to be empty, although it's teeming with inhuman life

liquid waste, toxic base, animal, vegetable, mineral

piss ridden stench, gasoline wrench, the acrid reek of diesel, the remnants of events that have happened, that have merged while retained in the air, the consolidated trace of mixed odors, of pungent and fetid aromas, grained in deep in the atmosphere

sticky and damp, parched and rank

move on

¹ NOTE: When the camera eventually returns to frame the preliminary scene the two shadowy figures will have vanished, the previously illuminated window will be blacked out

² REPEAT: When the camera eventually returns to frame the preliminary scene

ever on and on always on

CAMERA

There is no plot, no motive propelling the series,
indifference is wearing you down, you're on a loop, a
chronicle of memory exhausted

insomniac glare, disinterested stare, enveloped in the lure
of narcosis

drawing you in through its cyclic rotations, through its
vertiginous compulsion to repeat, slowness slowly seeping
through your nervous system, it's pointless to resist you
participate

and the lens is still stippled with water

and the dust catches light on the glass

so on and on ever on move on

Text Two
Delirious Journey

your journey takes place amidst a series of dissipating details that resist the logic of sequence, it takes place as it loses pace against a slow turn that fractures the line of chronology

a somnolent voyage
a visionary venture

you're positive that the story is gripping, you're determined to see it through to the end, but you collide with this sluggish sensation, with a dense and stagnant inertia that inhabits the pit of your chest. Your lips purse, your brows flinch, your eyes, which are heavy and leaden, pulse as they roll back in your head. You sink deep into a sedative slumber you're forced down into the dip in your seat, you slide into that well-worn hollow, the cavernous trace of generations of bodies of unknown weights and unidentified shapes

, you are listening now wrapped by the agitated silence, absorbed by the niggling details teeming around in your head. Your forehead flickers, your eyelids droop, and you're jabbed by pangs of exhaustion, by the palpable turn of the camera and the discontinuity interrupting its loop. Now and then you catch the tail of an image (

the curve of a curb
an empty street
a bus
a car
a train)

images that cut in and out of your consciousness, in and out of this involuntarily imposed wakeful sleep

and you can't think
you can't think straight
you can't think in a straight line
it's unthinkable

inexact thoughts, not your thoughts exactly, swarming beneath your flesh

you stare into the screen without seeing, or rather what you are seeing is not there. You oversee, hallucinate, see a film that's both real and imagined, you are watching a parallel movie on a cinematograph that unwinds in your head. And it's the drowsiness that leaves you unsteady, so you catch hold of the edge of your seat. Relax. Sit back, let the lethargy seep into your system, let the delirium carry you away

you lose track
move off the track

on the sound track there is an abrasive rasping sound

, you sink back down into the cleft in

your seat, pick up a magazine you find on your lap, you flick through it, rigorously turning the pages, barely taking note of the contents, some face, some commodity, some slogan. There's a moist rasping sound as the tips of your fingers stick to the still fresh ink fixing a series of smudges on the leaves as you turn them, and you wonder if these botched prints would count as evidence that you'd been here, here today travelling on this train, or if the smudging would erase any proof of your existence? As you continue to scan the glossy your line of vision shifts toward the cuffs of your shirt, the tips of which can be seen poking out beneath your heavy winter coat, bright white and clean on today. Stained. The cuffs of that shirt are wrinkled and grotty. The dust and grime of the city, the trace of it has sullied your clothes. The city. The hum of relentless monotony, the same old, same old, over and over, you know it like the back of your hand,

a hand slightly mired, faintly grubby

, in the seat opposite you there is a bearded man wearing a suit and tie, he is sitting with his legs crossed, his torso hunched over a broad sheet, the cuffs of his shirt are just visible beneath the weight of his warm winter coat. You notice that his fingers are stained and inky, his hands slightly grubby, that his left index finger is bound with an Elastoplast, the pink adhesive edge of which has recently started to come undone, and that each time he turns a page the gluey roll over catches against the paper. Perhaps it's that that's been making the abrasive rasping sound that keeps channeling into your head? Now and again he directs polite conversation to the woman sitting next to him, something about the weather? Or the delay to his journey?

cold, late, typical

, words rising, then fading, with feather-light brevity, parched and fragile aloft the moist breath laden air. She's a young woman, a blonde with her hair tied back in a loose band, the escapee strands hanging freely around her nape, and, every so often, without trace of an effort, she lifts her hand to the base of her neck and knits her slender fingers around the fine truss of unwieldy wisps they find there. You watch this man and woman as they bob and sway in unison, their sudden, uncoordinated gestures dictated by the lazy lurch and jolt of the train, the impression is erratic and jerky, like an old motion picture where the action runs on a little too fast or a little too slow. Later you will say it was the shaft of light that seared across their faces, or the sound of the rain as it cracked down against the carriage roof

, that lent a cinematic edge to the scene, the feel of an unnamed and forgotten movie

, now you are looking out of the dust covered window, and, as you stare into the darkness, you see the rain is just beginning to fall, and you watch as multitude of hesitant beads trace a series of erratic lines through the fine film of grime that covers the transparent surface, lines that break and veer off leaving isolated particles of water quivering in suspended animation. The train pulls into a station and you run your finger across the cold metal rim that holds the windowpane in place, skimming a slip of breathy condensation in your wake. You cross your legs and open the broadsheet you'd forgotten you'd left on your lap, and, as you begin to flick through it, you notice that the Elastoplast on your left index finger sticks to the pages as you turn them,

and the train moves on again without stopping

, you are listening now, soothed by the steady locomotion, by the resonating rumble that's rippling through your gut, you are listening to the hiss and spit of the wheels as they spark against the rail, as they regurgitate grit, as they choke on the loose silt that catches against the hard metal surface, to the wheels as they connect with the track,

you are listening to the breaks breaking, to the whine and scream as they force the train to a standstill, you are listening to the sound of doors slamming, to doors banging, to the thud and pound of footfall, to the transitory to and fro of passengers, to bodies that come as they go. And now, as you look out into the night, you are caught by the reflections that play across the dust splattered window, and sometimes you catch the tail of an image (

the curve of a curb
an empty street
a bus
a car
a train)

images that cut in and out of your consciousness, images pierced by fleeting lights and refracted forms, the flash fired outlines that evaporate in the blanket of night. And now you rest your head against the window, your temples pressed against the cool glass

and you listen to the sound of the pelting rain

, you are in a car gliding effortlessly through the dark, rain dashing against the windscreen, the engine murmuring

softly, every now and again a faint whiff of petrol hits you, straining at the tip of your nose. You glance into the rear view mirror, its white plastic frame is discoloured, grubby, an age of accumulated finger prints smudged and smeared, ground into anonymity, there's a small chip in the glass, you can't remember a time when it wasn't there, although there must have been one, a time when it was flawless and new, and in the top left hand corner there is a fine crack, its edges tarnished by a close crop of tiny black spots. You've been meaning to replace it, get a clean one, one that's unsullied, unused, you've been meaning to get a new one for sometime now

Now

sheets of rain drumming, hammering, pounding, against the windscreen, the shift in volume astounds you, you double the pace of the wipers, increase their pitch and swing, the to-and-fro of the rubber covered blades that stick as they drag across the watery surface, blades that trace the temporary arch of visibility, the provisional outline that reveals the vast swathe of tar mac that stretches out in front of you, the smooth black ribbon that disintegrates in the depths of the night. And the headlamps lend an eerie glow to the scene as they sear across the svelte row of cats eyes that cast the fine luminous thread that drags out the endless curve of the road,

and every so often your focus wavers, enwrapped by the blurred lines, the metric beat that interrupts your line of vision, the hypnotic slash of the windscreen wipers as they dash back and forth, over and over and on. And you feel a numbness soak into your bones

, and it's the stiffness in your neck that revives you, or perhaps it's the sound track that brings you around, that heightened noise, that rasping,

advancing
entrancing

you sink back into the cleft in your seat, let the magazine slip from your lap, and every now and then, without trace of an effort, you raise your hand to the base of your nape, and your fingers linger amidst the fine wisps that escape the loose band that keeps the bulk of your hair tied together,

and you can't think
you can't stop thinking
you no longer know who's thinking

fugitive thoughts, oscillating, turning, diverging, teeming fanatically beneath your skin

Text Three
Losing Face

Note: If this were a movie we would see this woman in long-shot from the side at a slightly oblique angle. Now and then we would catch a glimpse of her features as they are bathed in a powdery light

a young woman stands outside-in the entryway to a newly built apartment block

, there is a slight slackness to her stance, as if a general malaise has caught hold of her entire body draining her posture of vigor. She stands with her shoulders slightly slouched poised to press the doorbell in front of her, and, with both arms folded tightly across her chest, she leans forward toward a small hand stenciled sign which has been fastened to the wall fractionally below her eye line, on it an instruction reads

press here

, below it an arrow points to a small metal disc, the tapered edges of which protrude marginally above the rectangular box that both frames and encases it. A smooth shiny button, slightly concave at the center, a faint depression roughly the size of a fingertip, its tactile contours entice the eye, seduce your look, a veritable synthesis of seeing and touching compounding the desire to fulfill the injunction,

press here

, extending her hand the woman places a single index finger into the cold polished groove, and a vague un-sourced light casts her shadow across the entry wall as she endeavors realise the instruction, to follow the line of the text

press here

We should hear sound on these images, we should hear branches crack and bend, we should hear the leaves rustle as they are whipped up in the wind. We should see reflections from the street lamps cast a weak deficient light across the camera lens

as you watch the woman's hesitant stance you see a light go out in a second floor window,

the bulb in the entryway flickers

and with one arm outstretched the woman initiates that unremarkable action, she steps forward and presses the button. The slight maneuver triggers the audio-visual-entry-system which, once set in motion, automatically activates the small camera situated someway above her head

she looks up and into the lens

In the movie we would be struck by an abrupt, disorienting sensation, we should feel the edit shift as the angle of viewing begins swiftly and abruptly changing

Action stops

There is no warning

Note: We should see the same woman again, this time from a different angle. We should see an image of her face as it is displayed on the entry phone screen and we should watch that image stick as it drags and disperses. We should see the image of a face effaced by a close-up

Keep the sound track in silence
Keep the colour subdued, almost,
but not quite black and white

We should continue to watch even
when there is nothing left to see
except a blank white screen

a face, full screen, a woman

, blue eyes, bl

onde hair, a fa

ce, unmistakabl

y a face, a fac

e no longer, or

n ot yet there,

l ost in a torr

ent of tiny par

ticles str aini

ng against th e

frame, push ing

aga inst th e f

or m, a mo u th

, an e ye, a no

se, a che ek, a

face th at is n

ot ye t decided

Pointers for the film: Cut to a different scene. It could be a scene from this film, or perhaps one from another movie? We should see this scene now, although it's unclear if it's real or imaginary. In this scene a conversation should take place within which a woman will try to persuade a man that they have already met, to convince him of a memory she recalls but that he does not. The conversation should be disjointed, as if the memories of this man and this woman are playing on parallel tracks

IMAGE: A small room, dimly lit, crowded with people. A room charged with resonant sound. Toward the top left hand corner of the frame a small oily smudge obscures any clear line of vision, it is possible, although not entirely certain, that it's a smear on a camera lens? Every so often a series of dusty flecks dart across the surface.

Amidst the noise a conversation takes place between a man and a woman; their utterance barely audible; their position in the crowd marginal.

DIALOGUE: There is a tone of ambient familiarity about it, a sense that what is about to be said could easily have been said before, a sense that the same story is being told, and then retold, over and over again.

She says, it would be strange if you could not remember

Remember what? He says

He waits
She continues

She says, where it was that we first met

He remembers the room, the low lighting, the heady aromas, the pungent smoke, the saccharine sticky perfume, smells that hit as you enter, then return as you're leaving a room, he remembers the chattering voices, the mundane remarks about weather, the smack of a tongue, of flesh against teeth, of mouths as they masticate food, the strands of random sensation still teeming beneath his skin

He says, I'm trying to remember you being there

no being
no form
all gone

no trace of her face

all forgotten

For the movie we can choose, either we can return to the unsettled image of the woman's face as we saw her before, or we can play on the ambiguities, move a little closer, exaggerate the uncertainty, amplify our inability to say for sure whether or not this is the same face we saw in the first image. The author prefers the latter option

The camera should continue to frame the image of the woman's face until it fades, it should continue to frame the image until the screen goes blank

Then we should feel the edit as it cuts back to long-shot, to an image of a young woman in an entryway, perhaps the same woman we saw before, from the side at a slightly oblique angle, enveloped in an uncertain light

a ventilated image, more gap than the
re's substance, a
decomposed face in
transition, devolving,
dissolving in
viscous slow motion,
coming then going,
both still while
receding, uprooted
while fixed to
the spot, all form
is released and
undone, a face all
gone, not there, not
yet, a face effaced
and emerging,
its features absorbed
by the screen

Note: For the film, the image should slur back into motion, slowly gathering speed until it reaches the familiar time of twenty-four frames a second

a young woman stands outside-in the entryway to a newly built apartment block. She stands with her shoulders slightly slouched poised to press the doorbell in front of her,

attached to the wall above the bell, and fractionally below the woman's eye line, there is a small hand stenciled sign, on it the words read

press here

Text Four
Insomnia

The night seeps into your sleepless flesh, darkness rolls on across the room,
darkness engulfing any discernible features, swelling and blotting out form

In your ear ? That's where you hear it ?

shrill and piercing

skin

punctured

quivering

In the confines of your room you are listening to the cycle of sounds

oscillating

so on and on

continuing

in that sound you come undone, goose flesh trembling, the hairs on the
back of your neck

bristling

Get up. She can't get up. On the edge of the bed she sits, the cool air
circulating around her legs. Feet boneless. Unfastened. Dangling. She sits
there wedged betwixt the white sheets wrapped, trapped around her body, a
brisk draft slip streaming beneath the door. Hands, isolated. Bereft.
Worrying.

Get up. You can't get up

so on and on

it rings in circles, loop the loop

the sound

unsourced

expanding

From time to time her eyes close and her head falls back onto the pillow.
Softness, her face buried in softness, and she breathes in the smell of fresh
laundered linen. From time to time she turns over, over and over, on and
on, the sound lodged firmly beneath her skin like shafts of tiny needles
lunging. First on one side and then on the other. Over and over and on. Now
and again she starts counting, measuring time as it slips through her
fingers. Fingers, not her fingers? Uncommonly white, clenching. Nails
biting into the creased fold of a clammy palm. That sound, its lurid
continuity is lacerating

Sleep. Nowhere sleep. The vein in your forehead's pounding

ring, ring, ting-a-ling

the reverberating silence shoots its sinuous finger, sending a tingle the
length of your spine

and you wait to see if sleep will invade your body

She draws her knees up beneath her chin, hands on shins, hands clutching,
clasping. She pushes her hair behind her ear and she feels the soft strands
slip away from her fingers, and she cups her palm behind it forming a
makeshift funnel, and now she is straining to hear. Perhaps a clock ticks?
Perhaps a lock clicks? Small sounds surging, merging, in then out, on then
off, this then that, then the other, and her eyes are strained with
sightlessness, and she can feel the sound running through her

and a spark of white light cuts through it, through the almost inaudible
buzzing

flick click, extra light tip

rising
curling
swirling
rings

smoke

you lie back across the bed, sink into its softness, and you feel the cool air
coursing around your legs

and you watch the curtains billow, see them ripple and rise and pull and
drag

drag

the last drag hits the back of your throat

fingers stained and smarting

She sits aloft at the edge of the bed. Eyes heavy. Lids flinching. And she runs
her tongue across her lips and the bittersweet trace of tobacco curls the
corners of her mouth. Legs dangling. Hair hanging, loose lengths sprawling
across her motionless shoulder, strand after strand catching a glimpse of
broken light as it flickers across the dishevelled mass

and *a* hand descends the length of the hair
where, on reaching its tapered ends
it withdraws slowly and returns
to the top of the head
hesitating
lingering
before retracing its linear course
over and
over
and
on

Text Five
Waiting Rooms

INT. A well-lit room, sparsely furnished. Time of day? Unspecified.

LONG-SHOT: A young woman seated alone behind a table. She is wearing a loose fitting sweater, its uneven bulk falls freely away from her body. A uniform light floods the room clarifying the contours of the setting, illuminating the fixtures, cutting a sharp line, a precise edge around the otherwise unremarkable fittings.

In crisp focus, thrown into stark relief; a sink, two taps, a chair, a table, a table behind which the sitter sits unaware of her surroundings in a semi-trance-like state.

Blue

, the woman's sweater is blue, a distinct hue, it's the kind of colour that leaves its mark,

the kind you'd be sure to remember,

"too blue", although, perhaps, the light could have embellished the pigment?

Sliding her fingers beneath its shapeless cuff the woman tugs at the base of her sleeve, corroding the yarn, loosening the knit, unconscious of her endeavors to unravel it? Beneath the table her shoeless foot taps, restlessly, the sound muffled, the tapping stifled, its acoustic impact absorbed by the carpet, dampened by the cut pile filaments coiled between her toes ...¹

² you start again

¹ No! The light is diffuse, the colour is hazy, the details no longer add up
Start Again!²

LONG-SHOT: A young woman seated alone behind a table. She is wearing a loose fitting sweater, a questionable colour, a speculative tint, a bluish, greenish hue³

you hear a rasping sound, it is clear and audible, the sound of a chair as it scrapes across the linoleum floor?

, its occupant shifts her posture and the majority of her weight is now balanced precariously at the edge of the seat, her torso is slouched and twisted, (an awkward, uncomfortable angle). One leg is tucked neatly under the other, her right ankle protrudes from beneath her thigh while her left hand repeatedly prises her shoe loose from her foot before refitting it⁴

³ Perhaps?

⁴ No! Her left arm spans the corner of the table, its soft fleshy underside resting against the smooth cold surface, the hand hangs unsupported, it is limp and unresponsive, a hand unprepared for action

... ¹

¹ Maybe!

her right arm is bent at the elbow, fist braced against the side of her face, clenched knuckles mashed firmly into her cheek, kneading gently against her jaw, flesh against teeth. In front of her; a table, an ashtray, an empty glass, to the side of the glass a moist smudge has recently started to evaporate. You see it dissolve, witness it vanish. The woman leans back into the chair, and, uncoiling her posture, she picks up the glass in front of her. Clink, chink, the sound of ice as it strikes the side of a low-ball tumbler, as it ricochets against the barrel. Lifting the glass to her lips the woman begins to swallow, and you watch fascinated as the muscular movements in her throat contract and dilate, the involuntary reflex absorbs you. Adopting the same moderate pace until its contents are finished she proceeds to reposition the empty glass, she places it down on the

table. The glass stands slightly to the left of a residual stain, which, although it has clearly begun to evaporate, still marks its previous location on the table, (

...) in front of her; a table, an ashtray, a glass, the contents of which remain unspecified. A partially dissolved ice cube cuts the unsettled surface. Every now and again a hollow clipped sound breaks the captive silence, agile fingers drumming against a hard laminate surface. The turbulent agitation disturbs the liquid, the ice begins to shatter. With each recurring maneuver the tempo intensifies, the volume expands and increases

... it's the kind of table that would once have made light work of cleaning,

Tough And Durable, Wipe Clean, Stay Clean, Easy Clean, Formica,

before the wear and tear, before the blemishes, the abrasions, the scratches, scratches that jut fractionally above the smooth shiny surface, scratches you find your fingers tracing, pressing them against the sharp protrusions, running them over the ruts, thrusting them into the crevices, deep gashes, shallow slashes, cigarette burns, scarred and branded, random patterns break the patent standard motif,

VirrVarr, Light Blue, Inexpensive, Excellent Value, A Design Classic

tap tap tap

your eyes, your ears get caught up in this arrangement, sound surging in and around you

tap tap tap

and it's impossible to discern the order of things, to measure time as if it is passing. How long have you been here? How long have you been waiting? Shifting, evasive, dead time, wasting time, killing time. It's less a case of watching waiting or of having something to do, you have nothing to do, although you do do it, it is more that what you do do is less actively done than it is inactively endured. You feel it. It escapes you

the pressure of time barely passing ¹

¹ The tap! The sound, it's a dripping tap? The sound of running water?

...¹

¹ Somewhere!

at first glance the lack of light seems to prevent anything from being seen or heard clearly, the impression being that images, sounds, objects and words are about to dissolve into darkness, a low muffled humming noise, random voices, snatches of dialogue, rise up and play out through your head.

the room is small, the ceiling low, a series of washing machines and tumble dryers line the walls, and the chrome plated dials

click
slip
click
slip
click

through their pre-programmed cycle, washing then rinsing then spinning. Damp and humid, warm and steamy. It's that moist kind of heat that hangs in the air suspending odors and retaining scents, it's the kind of heat that clings to your body, the kind within which the faintest aroma lingers. Stagnant. Water logged laundry hits the sides of the drum

thumping and thudding and pounding

A stark light fills the screen and as if delicately prompting, gently nudging the image, the scene is set into motion, the contours of objects, the location of sounds begin to form, to emerge, a woman's face in three quarter profile, the outline of her chin, her forehead. Her countenance is smooth, no expression. Her hand moves impulsively toward her hair, the fine blonde lengths of which are pulled back and away from her face. And her fingers linger at the base of her nape knitting themselves idly between the unkempt strands that escape the band which keeps the bulk of her hair tied together,

around her, through you, the monotonous humming continues

, she sits on the edge of a chair, her features frozen, her limbs tensed, one leg is tucked neatly under the other, her right ankle protrudes from beneath her thigh, and her left hand repeatedly prises her shoe loose from her foot, and she strokes the ball of her heel with her fingers before refitting it. Same countenance. Same posture. There's no evidence to indicate that anything has happened, or that something is about to occur. A moment depleted, its vitality drained

, and a dull humming, an invariant din, persists and insists all around ... ¹

¹ You ... Forget ...

) . . . ¹

¹ What is it that has happened?

Appendix B
Thumbnail Layouts: Texts One To Five

[illegible]

[illegible][illegible]

and a hand discounts the length of the hair
where, on reaching its tapered ends
is withdrawn slowly and returns
to the top of the head
Involuntarily
Involuntarily
before reaching its former course

